



Epcor Reaches For Gold Bar  
Bob Dylan Is Coming! Bob Dylan Is Coming!  
Deadmonton Soaks Metro Cinema In Blood  
Martha Stewart: Good Thing?



# RONNIE BURKETT

THE CREATOR OF *BILLY TWINKLE* SHARES THE SECRETS OF HIS WORLD OF MARIONETTES

OCTOBER 23, 2008  
**ISSUE 778**



# wcma

Western Canadian  
music awards

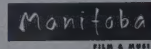
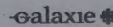
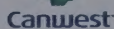
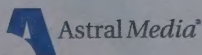
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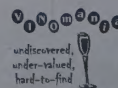
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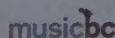
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see magazine w/s: Edmonton's issues, arts and entertainment weekly.  
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see magazine is located at:

#200, 10275 Jasper Avenue  
Edmonton, Alberta, T5J 1X8  
TEL (780) 430.9003  
FAX (780) 432.1102

e-mail: info@seegreatwest.ca

Publication Mail Agreement No. 4000528

Return Unsubscribable Canadian Address To Circulation Dept.

25 Chindross Avenue, St. Albert, Alberta, T8N 5A5

e-mail: reader@salbert@seegreatwest.ca



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## 7 news GOLDEN GOOSE OR RAW DEAL?

City council contemplates options for moving  
Edmonton's wastewater treatment plant to Epcor.

## 12 city life THE ENGINEER AND THE OPERA

Robert Prybysh might look like a non-nonsense  
guy, but he's also got a soft spot for Verdi.

## 20 music HEY MR. TAMBOURINE MAN, HERE'S A SONG FOR YOU

Whether they're talking about his moustache or  
his lyrics, songwriters love name-checking  
Bob Dylan.

## 29 on screen A STOP-AND-GO CAREER

Animix curator J. Scott Portingale explains  
how he dove into the world of stop-motion  
animation.

## 35 arts FLIGHT OF THE PHOENIX

Former "fat kid" Allen Keng is now part of the  
gravity-defying cast of *The Forbidden Phoenix*.

## 42 savage love MORE BOUGHT-AND- PAID-FOR SEX ADVICE FROM DAN

Actually, a lot of this week's readers would rather brag  
or plug charities than ask questions.

## 46 the back ASSORTED GOODIES

Comics, crosswords, and more.



RONNIE BURKETT

The creator of *Billy Twinkle* shares  
the secrets of his amazing world  
of marionettes.

PHOTO BY IAN JACKSON

36



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WCMA PERFORMANCE  
SLIDESHOW!

sections news pg 7 | city life pg 12 | music pg 20 | on screen pg 29 | arts pg 35  
josey vogels pg 41 | dan savage pg 42 | the back pg 46 | first person pg 47

FREEDOM OF CHOICE | PAGE 30



THE ASCENT PORTRAYS THE RESPONSIBILITY OF CHOICE AND THE INFINITY OF CONSEQUENCES  
THAT FLOW FROM ONE'S CHOICES **BETTER THAN ANY FILM I HAVE EVER WITNESSED.**



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## Where's Charley?

### PLUS! A FALL DOUBLE BILL OF....

#### **Remembrance**

The "war to end all wars" ended eighty years ago, and the last vets of that war are almost all gone. We'll revive their voices in *Remembrance*, a short play based on the writings of the survivors. Hear the songs, poems, and stories that your grandparents and great-grandparents recorded as a legacy. Sometimes shocking, sometimes surreal and bitter-sweet, always presenting a very Canadian perspective on the events of "the Great War," this show will show you a unique and personal perspective on events that shook the world. *Direction by: Kenneth Brown*

#### **and Shakespeare's Women**

This is a selection of great soliloquies and scenes for women from the Shakespeare canon. The production explores the bard's creation of heroines who operate in, rebel against, attempt to rule, or are crushed by a social structure largely dominated by men. *Direction by: Troy O'Donnell*

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Wayne Brady, River Cree Resort and Casino, Oct. 30

OCTOBER 23

music | **AN EVENING WITH BARNEY BENTALL & TOM WILSON** Bentall picked up a guitar in Grade 9 and pursued the career of his dreams: opening a barbed wire fence-building company. Oh, and also becoming a rock star. The Arden Theatre, 7:30 p.m.

OCTOBER 24

fundraising | **OCTOBERFEST!** The Mercury Opera is hoping to loosen your pursestrings by filling you full of beer. The deal is: you bring your wallet and they'll bring the keg, Amber's Brewing Company, 8 p.m.

OCTOBER 25

exhibit | **ARTEEN LA CHARRERIA** Just in time for mustache month, the Royal Alberta Museum opens its exhibit focusing on the poncho-clad mustachioed cowboy culture of Mexico. Aribá!

OCTOBER 26

music | **WAYNE NEWTON** Mr. Vegas is leaving the desert heat of Sin City to brave our cold climate and croon for you. And yes, his latest facelift looks amazing. Who feels special? River Cree Resort and Casino, 7 p.m.

OCTOBER 27

reading | **AN EVENING OF POETRY** The Stroll of Poets Society is kicking out the jams at their poetry jam this Monday. If you don't leave with your tongue tied, the five poets reading will be fit to be tied. Upper Crust Café.

OCTOBER 28

opera | **THE FLYING DUTCHMAN** The only thing that can break the Dutchman's curse is the love of a woman. Man, being single sucks. Jubilee Auditorium, 7:30 p.m.

OCTOBER 29

comedy | **LARS CALLIEOU** When he's not hosting his comedy show on CJSR or winning amateur comedy awards, he's getting his kicks from writing about himself in the third person on his website. You're a strange cat, Lars... a strange cat. Comic Strip.

OCTOBER 30

comedy | **WAYNE BRADY** His television show didn't last long, but his family friendly song and dance routines are timeless. And hey, no one chokes a bitch like Wayne Brady. River Cree Resort and Casino, 7 p.m.

OCTOBER 31

halloween | **URBAN TALES: CREEPS BY NIGHT** Four girls trapped in a secluded cabin with nothing but their wits to save them. Sorry, guys, it's not a porno, but with a premise like that we understand your confusion. Third Space.

NOVEMBER 1

party | **WITCHES BALL '08** Remember, witches: if you're bringing your cauldron, lift with your legs. Torn back muscles are the leading work-related injury in the conjuring biz. Ukrainian Centre.

NOVEMBER 2

charity | **HOMEFEST 2008** If you're involved in the issue of homelessness or simply want to learn more, head over to the TransAlta Arts Bams and check out what it's all about. Did we mention there's going to be chili? 2-7 p.m.

NOVEMBER 3

film | **36 HOURS** James Garner is an American spy led to believe that the war is over by Nazis trying to milk juicy military secrets from him. Oh, those Nazis... what mischief will they come up with next? Royal Alberta Museum, 8 p.m.

NOVEMBER 4

comedy | **ALTERNATIVE TUESDAYS** Watching sweaty hack comics stand at a microphone can get old quick, but this weird grab bag of offbeat yuks adds a healthy mix of vaudeville to your comedic diet. Comic Strip, 8 p.m.

NOVEMBER 5

music | **IAN TYSON** Yes, it was a little unsettling the first time we walked in on our grandparents pop-locking to "Four Strong Winds," but deep down we understand. Shake it, granny! Winspear Centre, 8 p.m.

NOVEMBER 6

music | **54-40** Missing a show by great CanRock staples like Neil Osborne and his gang of B.C. buds does make you unpatric. Kind of like not voting. Myer Horowitz Theatre, 8 p.m.



Ian Tyson, Winspear Centre, Nov. 5

“YES, IT WAS A LITTLE UNSETTLING THE FIRST TIME WE WALKED IN ON OUR GRANDPARENTS POP-LOCKING TO “FOUR STRONG WINDS, BUT DEEP DOWN WE UNDERSTAND. **SHAKE IT, GRANNY!**”

see magazine's two-week forecast of events in edmonton

listings: city pg. 18 | music pg. 27 | film caps pg. 33 | arts pg. 40

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MUNICIPAL AFFAIRS • CORPORATIZATION • BY ANGELA BRUNSCHOT | 831 words

## Golden Goose Or Raw Deal?



Wastewater Worries | Coun. Ben Henderson, across the river from Epcor's Rossdale power plant. PHOTO BY JIMMY JEONG

### CITY COUNCIL CONTEMPLATES OPTIONS FOR MOVING EDMONTON'S WASTEWATER TREATMENT PLANT TO EPCOR

Edmontonians might not want to think about what happens to their water after it's flushed, but the sale of the city-owned Gold Bar sewage plant to Epcor demands careful consideration, a city councillor warns.

"It's all moving really fast," Coun. Ben Henderson says. "It's only just beginning to be recognized that this is on the table, and these kinds of decisions are hard to reverse once we make them. So we have to be careful."

The report on the proposal, due at city council Oct. 29, will look at the benefits and risks of putting Gold Bar, the city's only wastewater treatment facility and a centre of excellence for research and technology, under the control of Epcor, the city-owned utility.

Gold Bar's expertise would give Epcor a leg up in competition for wastewater projects outside the city. Edmonton is the sole shareholder in the company, so any increased revenue

would flow into municipal coffers — an attractive option given the city's continual budget problems.

There are a few different options on the table. The city could transfer the plant, Epcor could buy it, or the city could offer Epcor a contract to run the facility. Each scenario is conditional. Epcor must ensure no jobs are lost, promise to keep up the plant's reputation for innovation, and the city would retain the power to set water rates.

Henderson says he won't make a final decision until he sees the report, but he has some serious concerns. Epcor itself could be privatized down the road, which would mean the city would lose Gold Bar and all the advancements made with taxpayer dollars.

Henderson is also concerned that Edmonton's wastewater services will suffer after a transfer. As shareholder representatives, councillors are very distant from the everyday running of Epcor, and don't have the same influence as they do over city departments.

Before his election in 2007, Henderson fought a proposed transfer

of the city's drainage department to Epcor as part of a group called Keep Drainage Edmonton. In a very close decision, city council turned down the proposal. At the time, the University of Alberta's Parkland Institute issued a report advising against transferring the drainage department to a corporation because of the company's lack of accountability to citizens.

Now that Henderson is a councillor, he can see even more clearly how different dealing with an elected representative is from dealing with a company. "I don't think of our citizens as customers," he says. "We provide services on behalf of citizens. I think Epcor does think of them as customers. There is a mind-shift there."

And any reassurances about the future of Gold Bar must be taken with a grain of salt, considering Edmonton's previous experience. When Edmonton Telephone was sold to Telus, the company assured the city that the head office would remain in Edmonton, but Telus is now headquartered in Vancouver.

More recently, Dell closed its Ed-

monton call centre despite a dirt-cheap 20-year lease on city land and tax rebates. The move occurred after only three years of operation.

Dave Loken represents the Coalition of Edmonton Civic Unions, which has members at Gold Bar. He's keeping a close eye on the labour situation, even given the council proviso that Epcor retain local jobs. He also shares many of Henderson's concerns about service and Gold Bar's value as a centre of innovation.

"It's a world renowned facility," he says. "If company like Epcor takes it over, what happens to the intellectual property? What happens to the people who have worked hard to put Gold Bar on the map as a model wastewater treatment facility?"

The city has insisted on no job losses, and Epcor is far more accountable to Edmontonians than other corporations, argues spokesperson Martin Kennedy. The city owns the corporation, the annual financial reports are public, and city council appoints the board.

And Edmonton stands to gain with this deal, he says. Epcor's dividend to Edmonton is \$134 million

this year, or about 15 per cent of the city budget. Gold Bar will land Epcor contracts in other cities, which will increase the company's earnings. That means a bigger dividend for the city.

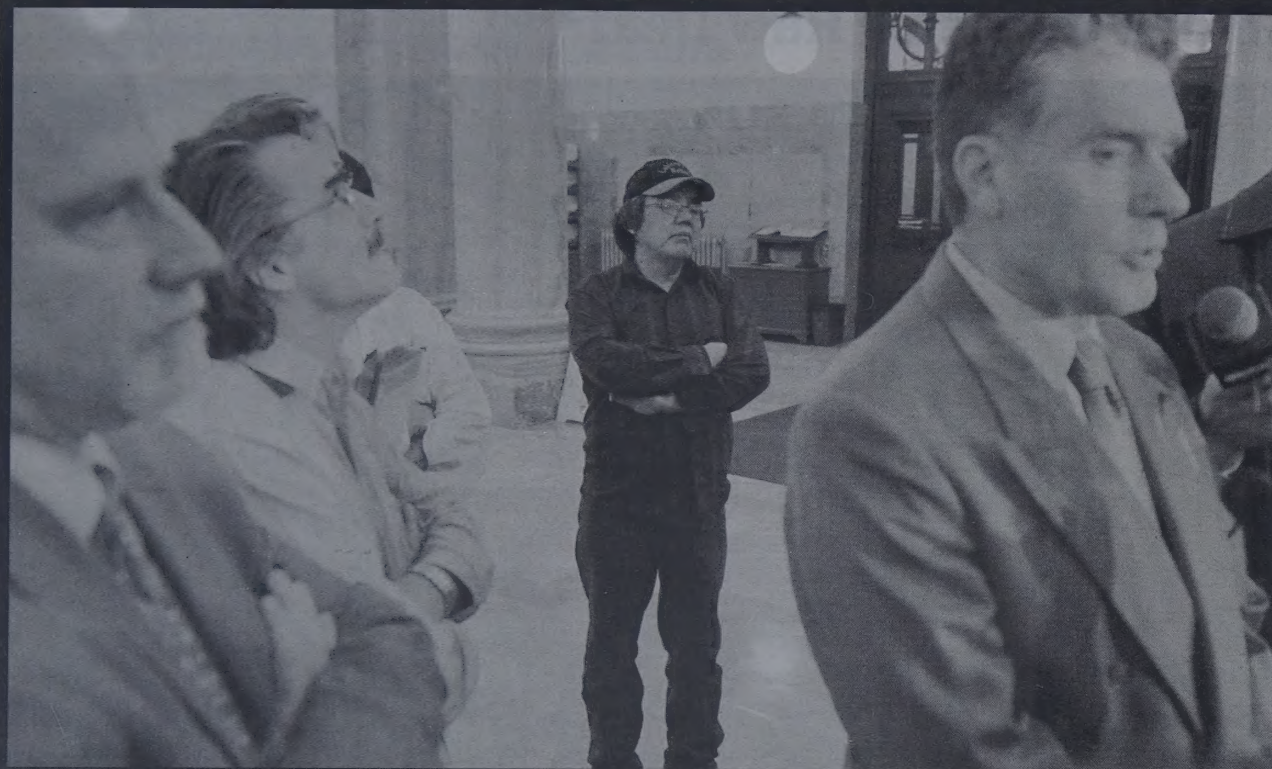
"The role of Gold Bar right now is to serve local needs," Kennedy says. "I think it can continue to serve local needs and have people turn their minds to other communities and help with their wastewater needs."

Epcor already operates in British Columbia and the United States, and most of the company's profits are generated outside Edmonton, he says. With Gold Bar operating under Epcor, the company could also take advantage of opportunities to sell treated wastewater to upgraders planned northeast of the city.

But Henderson doubts the city would see any significant increase in revenue from Epcor in the next couple years. Besides, the main role of council is providing public services, not making money. "If I wanted to sit on the board of a company," he says, "I would have made a different career choice."

[abrunschot@see.greatwest.ca](mailto:abrunschot@see.greatwest.ca)





## WITNESS

OCT. 16, 2008 | 11:17:01 AM | PHOTO BY IAN JACKSON

Dwight Gladue (centre), a councillor with the Lubicon, listens as others speak to the media in the Alberta legislature.

### OUR COMMENT ON THIS WEEK'S NEWS

#### EDMONTON • HOMELESS A LESSON FROM VICTORIA

The British Columbia Supreme Court has ruled that homeless people in Victoria have the right to camp in public parks.

The decision is not just surprising, but represents a significant legal precedent. Imagine if the same decision were made in Edmonton. Hawrelak Park would be packed from May to October.

As Victoria city councillor Dean Fortin told the *Globe and Mail*: “We are headed down a path of unknowns.”

What really bothers people about homeless people camping on public land? In the case of Edmonton's tent city, it surely wasn't that anyone was using the land. Health and safety concerns about a large group of people congregating without proper sewage certainly were an issue as well, but the situation isn't much better with homeless people scattered around the city.

More likely, it's the visible sign of homeless city governments can't ignore.

#### ALBERTA • RESOURCE DEVELOPMENT TALK, NOT BOMBS

The recent bombings in the Dawson Creek area have raised the province's blood pressure a couple points over the last week, as the word “terrorism” crept back into our everyday lexicon.

Part of the shame of this whole debacle is that it furthers the myth that environmentalists are crazy radicals, willing to do anything to stop evil oil companies. Such nonsense. Most environmentally minded people work away at paper battles and are no more dangerous or radical than your garden-loving grandmother.

Whoever decided to bomb those pipelines didn't do the environmental movement any favours, and if they'd spoken to a handful of Alberta's active campaigners, they would have known better. Many Albertans are frustrated with the supremacy of oil and gas in this province, but it's far better to put your muscle behind reforms to provincial policy, not violence.

#### CANADA • ELECTION GOODBYE, CARBON TAX

Stéphane Dion is done. The carbon-tax martyr will step down as soon as the Liberals elect a new leader.

The major topic among pundits seems to be whether or not the Liberal Party has been gracious while the defeated leader made the decision to step down, and speculation as to which of the many front-bench MPs will enter the race to replace him.

But those political antics are to be expected, and a little beside the point. More important to Canadians is the death of an idea.

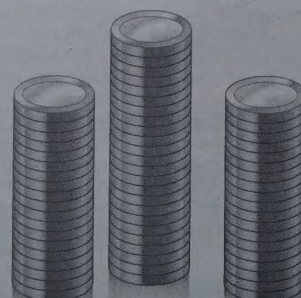
The carbon-tax has died with Dion. Any whiff of a carbon tax will be snuffed out by more practical political operators within the Liberal Party for the foreseeable future.

As defeated Liberal challenger in Edmonton-Centre Jim Wachowich said on election night, “It will be a long time until someone puts a price on carbon.”

### BY THE NUMBERS

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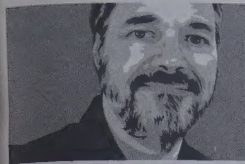
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COMMENTARY • CITY BUDGET | 847 words

# Whittle Where You Dare



OUTSIDE POLITICS **MAURICE TOUGAS**  
**TAKE THE TOUGAS BUDGET CHALLENGE, AND SEE HOW MUCH YOU CAN CUT MUNICIPAL TAXES**

Despite my previous admonitions in this space against going into public life, there are doubtlessly some of you who are still toying with the idea. Maybe something simple, like city council.

Well, good for you! But remember: always tell people you went into politics because you "want to make a difference." The line is corny as hell, but if you practice it enough you might even start to believe it.

If you're really considering a run at political office, I have a little test for you to take to see if you're up to the job.

Note that the proposed budget document is 395 pages long, with almost no pretty pictures. There's also another 95-page document called "Supplementary Budget Information," but for now I think the budget document should be enough to keep you busy.

For help in making your decisions, feel free to attend one of the many council budget meetings. They run pretty much all day for butt-numbing hour after butt-numbing hour. Oh, and of course, the public gets to chime in with what will no doubt be – ahem – "helpful" suggestions.

Here are a few things to keep in mind as you approach your task.

Resist the urge to go after a few big-ticket items. You'll be tempted to cut the police budget. But if you do, you might as well consider cutting your own throat (politically, I mean) when the police chief says he doesn't have the person power to make our streets safe, what with so many of his force on suspension and all. And don't think about cutting fire or ambulance service. With luck, you may never have to call upon their services.

take transit, I never take transit (because I have nowhere to go). But wait! In 2007, Edmonton Transit had a ridership of 61.9 million people. On any given day, according to ETS, about 16 per cent of Edmonton's population takes transit. That's a lot of people, also known as voters. So, tinker with transit at your peril.

So where else do you turn? We seem to be spending a lot of money on items that are technically known as "artsy-fartsy." Surely, we can cut any sort of frilly arts funding, right? It didn't do Stephen Harper any harm.

Oh, right.

If you can't tackle the big-ticket items, think small – rail away at waste. I'll give you a real-life story you can use.

This summer, I saw a two-person city crew painting fire hydrants. I'm not sure we need to paint fire hydrants, but I'm positive it's not a two-person job. Anyway, the crew parked their truck on a main thoroughfare, needlessly blocking traffic. To ensure their safety, one of them

**YOUR CHALLENGE IS TO GO THROUGH THAT DOCUMENT, LINE BY LINE, AND FIND A WAY TO CUT DOWN THE PROPOSED 10.5 PER CENT CITY TAX HIKE TO SOMETHING THAT WILL DETER THE VILLAGERS FROM ATTACKING CITY HALL WITH PITCHFORKS AND TORCHES.**

Go to the City of Edmonton website and click on the link to 2009 Draft Budget. Go ahead, I'll wait ... Seriously, dude, get a high-speed link. This is taking forever.

Okay, got it? Now, download the document "2009 Proposed Operating Budget," which lays out in excruciating detail how the city proposes to spend \$1.5 billion. Your challenge is to go through that document, line by line, and find a way to cut down the proposed 10.5 per cent city tax hike to something that will deter the villagers from attacking City Hall with pitchforks and torches. Something around five per cent should do it. Oh, they'll grumble, but you should be able to keep your job.

But if you do, you want them there pronto, and not delayed 10 minutes because some penny-pinching city councillor wouldn't give them what they wanted. And don't forget: fire-fighters are all heroes.

We spend mightily on roads. But they're in terrible shape, resulting in bumpy, uncomfortable rides. (Roads in my neighbourhood are in such bad shape they're coming up in chunks.) We want roads that are smooth as a baby's bottom, so don't even think about cutting back on road maintenance.

Snow removal? You're kidding, right? I got stuck in front of my own house two years ago, and it had better NEVER HAPPEN AGAIN!

How about transit? You never

stood behind the truck (which was equipped with enough flashing lights to guide aircraft in for a landing on a foggy night) and held a "SLOW" sign while the other one painted the hydrant, at 20 bucks an hour. Each.

Feel free to use that story. It will show the public you care about their tax dollars, get you some great media attention ("COUNCILLOR DECRIES HYDRANT WASTE!"), and maybe even end the practice of repainting fire hydrants by two-person crews.

Phew! This city council gig is hard work. But don't be discouraged. Look into becoming a Tory MP or MLA. Win, and you'll never have to make a difficult decision again.

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THE ONE MOVIE THIS FALL THAT HAS CRITICS JUMPING FOR JOY!

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 —Liam Lacey

THE NEW YORK OBSERVER  
 "☆☆☆☆!"  
 RICHLY EXUBERANT ENTERTAINMENT!  
 —Andrew Sarris



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# "Fair Game For The Kangaroo Rat"

## EXPERT TELLS SUFFIELD PANEL REDUCED TRUCK TRAFFIC "MAY THREATEN THE HABITAT"

CALGARY - To make the case for its plan to drill 1,275 shallow gas wells in a protected area near Medicine Hat, EnCana has repeatedly assured critics that the project will have little environmental impact. At a recent hearing session into the project, experts for the company went even further, arguing that cutting back on industrial activity in CFB Suffield's National Wildlife Area (NWA) could actually threaten some of its rare plant species.

Bill Ross, one of three people on the federal-provincial joint review panel,

had asked the company how it would avoid critical habitat of rare plants in the NWA. After some discussion on how exactly critical habitat can be defined, EnCana consultant David Walke said that because oil and gas activity has been happening on the land for 30 years, industrial disturbance is now part of the habitat for rare plant species. (Since 1975, EnCana has drilled 1,145 wells in the NWA, which was established by the federal government in 2003.)

"You might say that what's going on now - the area, plus the level of disturbance - is critical," said Walker, a revegetation and erosion control specialist. "You might say that a threat would be a reduction in the kind of activities that are going

on out there now - the traffic, truck traffic, etc. What I'm saying is what's there now might be considered the default, and that altering that may threaten the habitat."

Ross replied, "Do I infer from that, Dr. Walker, that you have some disdain for the idea of critical habitat?"

"On the contrary, sir, I'm just suggesting that where the source of disturbance comes from probably

will benefit some species. "Well, what disturbances?" Wallis asks. "Tell us the truth. That's all we say. We think their experts are stretching things to try and make this development look good."

Wallis says that while disturbances are part of a natural cycle, recovery plans of at-risk species across Canada all identify industrial activity as a concern. "If they thought it was such

ment (EIS) as "seriously flawed." During the hearing, the company has admitted that it didn't survey rare plants or the nest sites of burrowing owls, another at-risk species in the area. The Department of National Defence (DND), which oversees CFB Suffield and is in charge of wildlife conservation on the base, also expressed concerns about the EIS shortcomings. Base commander Lt.-Col. Malcolm Bruce told the panel that EnCana "does not have a proven monitoring and mitigation plan." He also expressed worry that the company might not survey all at-risk species in the area. DND pointed out that in the past, EnCana has drilled in a wetland on the base in spite of regulations forbidding wells in wetlands. The department also noted that EnCana has already caused "adverse environmental effects" in the NWA with its existing operations, and a DND consultant said the department is concerned that if the project is approved, the added environmental effects are "likely to be long-term and potentially irreversible."

EnCana indicated it's willing to slow the project's pace, if that's what the panel requests. The company wants to drill all 1,275 wells within three years, but Gerry Protti, EnCana's executive vice-president of corporate relations, told the panel the company could stretch it over four to five years if need be.

Protti added that the company is committed to working with NGOs for the "best interests of the environment."

The hearing is scheduled to wrap up Friday. Ottawa will ultimately make the final decision on drilling.

*jklaszus@jfwid.greatwest.ca*

## "DO I INFER FROM THAT, DR. WALKER, THAT YOU HAVE SOME DISDAIN FOR THE IDEA OF CRITICAL HABITAT?" —BILL ROSS

doesn't matter to the plant - whether it's human-induced or whether it's naturally induced," countered Walker. Later, he said that because the area has been so disturbed by cattle grazing and industrial activity in the past, it would be difficult to come up with baseline conditions for the area.

John Kansas, another ecological consultant for EnCana, told the panel that Ord's kangaroo rat - one of almost 20 federally designated at-risk animal species in the NWA - benefits from disturbance. The wide-eyed rodents use sand dunes for habitat, and according to Kansas, the rats likely don't care whether or not a dune occurs naturally or not. "Any form of open sand adjacent to native prairie is fair game for kangaroo rat," said Kansas.

A coalition of conservation groups, including the Alberta Wilderness Association (AWA), is opposing the project. The AWA's Cliff Wallis wonders how EnCana can say its project will have an "insignificant" impact on vegetation and wildlife while simultaneously saying disturbances

a good thing, they'd be recommending, 'Oh, let's go and blast roads all over the place because it will just create lots of great habitat,'" Wallis says. "That's not what the plans say."

The environmental coalition told the panel EnCana doesn't understand the ecosystem or the importance of the NWA. "Some of what EnCana is proposing may be considered appropriate by some for a landscape zoned for industrial management priorities, but it is clearly inappropriate for a National Wildlife Area," said Cleve Wershler, a biologist and consultant for the coalition.

Wershler pointed to a recent report that indicates land disturbed by humans provides "low-quality sink habitats" for kangaroo rats - i.e., habitat where deaths outpace the reproduction rate. "In spite of this concern," he says, "this red flag, EnCana assesses residual effects of the project - including the existing and proposed footprint that contain these habitats - as 'insignificant.'"

The coalition has denounced EnCana's environmental impact state-

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## NEWS BRIEFS • ANGELA BRUNSCHOT

### PROVINCIAL AFFAIRS - DEVELOPMENT AND TREATY RIGHTS AMNESTY SUPPORTS NATIVE OPPOSITION OF PIPELINE

Amnesty International has launched a global campaign in support of the Lubicon Cree, days after TransCanada subsidiary NOVA Gas was granted permission to build a natural gas pipeline through the band's traditional land.

Amnesty International recently called for a halt to all resource and pipeline development on traditional Lubicon land until Ottawa settles their land claim.

The Lubicon are a tiny nation of 500 people living about four hours north of Edmonton. They have never signed a treaty or ceded their land to the government, and have existed in a legal limbo.

This is not the first time the international community has pressured Canada on behalf of the Lubicon. The United Nations Human Rights Commission has repeatedly pushed

for changes in Canada's relationship with the Lubicon.

The band voiced its opposition to the pipeline to the Alberta Utilities Commission, but because the Lubicon do not have treaty rights to the land, their concerns were not considered as part of the application.

Alphonse Ominayak, a band councillor, says they are not fundamentally opposed to development and are willing to co-operate with the government and oil companies, as long as they are a part of the discussions.

TransCanada spokesperson Cecily Dobson says the company has consulted several First Nations groups about the pipeline.

### PROVINCIAL AFFAIRS - SOCIAL FUNDING MOMS CALL FOR FUNDING

When Lorrie Baer's disability support worker quit for a downtown retail job, the single mom was at her wits end.

Her two children are both wheelchair bound. If her own mother had not already moved in to help, she doesn't know how she would have coped.

According to a 2008 study commissioned by the Alberta Council of Disability Services, the average salary for a community caregiver is about \$40,000 a year. With Alberta's labour market still highly competitive, Baer and many other families with disabled children have been unable to hire consistent care for their children. Earlier research by the council shows a 40 per cent turnover rate among employees at community organizations offering support for the disabled.

Baer reached out to other parents in her position, and Families Who Care was formed to lobby the provincial government for higher wage subsidies for caregivers and investments in community agencies.

In 2007, the provincial government invested \$26 million into children and youth agencies, as well as services for disabled adults. The money was targeted at retaining staff, but Baer says she has not seen an improvement.

Families Who Care will protest at the legislature on Oct. 28 at 12:15 p.m.

*abrunschot@see.greatwest.ca*

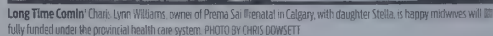


**DECISION WILL ENABLE ALL WOMEN TO ACCESS SERVICE, REDUCE STRESS ON ALBERTA HEALTH CARE SYSTEM**

**CALGARY** — More than a decade after midwives in Alberta started lobbying to be fully funded under the public health care system, the provincial government has granted their request. On Oct. 16, Health and Wellness Minister Ron Liepert announced that as of Apr. 1, 2009, the province will cover midwifery services, a move that will give expectant women more choice and better access to health care while reducing pressure on doctors, nurses, and hospitals.

"It's validating," says Charis Lynn Williams, owner of Prema Sai Prenatal at the Arbour Birth Centre, a clinic offering a variety of prenatal services including midwifery in Calgary. "It means that they feel that midwifery is a valuable service."

Currently, women who want to access the services of a midwife have to pay about \$3,500 out of their own pockets. The government approved the regulation of midwives in 1994, and began covering most of



fantastic."

Schmidt says she left nursing after the focus shifted from supporting women through the birthing process to encouraging intrusive treatments such as epidurals. "It became a whole lot less satisfying to be a nurse," Schmidt says. "I knew that if we provided women with good support, we were going to get better outcomes for these women, and better emotional outcomes."

Schmidt, who is on the board of directors of the Alberta Association

some midwives left Alberta for the U.S. or other provinces where the service was covered. There are currently 30 midwives in Alberta. Schmidt expects those numbers to climb, but says it will take time

When asked why it took more than 10 years for the province to fund midwifery services, Alberta Health and Wellness spokesperson Howard May responds that the Alberta government was working with midwives to look at how to incorporate them into the system. "We've recognized

**"THIS HAS BEEN A LONG FIGHT. IT'S GREAT THAT THE MIDWIVES HAVE STUCK WITH IT."**

their liability insurance in 2003, but stopped short of covering the service under the provincially funded health care system. Williams says midwives never stopped fighting and lobbying the government to take that next step.

"This has been a long fight," she says. "It's great that the midwives have stuck with it. It just didn't make any sense. It costs less to have a birth with a midwife than to go into the hospital."

Kimberley Schmidt, a former labour and delivery nurse who has been a registered midwife for four years, says the cost of hiring a midwife has been a real financial burden for some women, and completely out of reach for others. "For them to have the opportunity to get midwifery care without the huge expense is

of Midwives, says midwives have a limited number of clients and spend more time providing prenatal care – appointments range from 30 minutes to one hour, and cover everything from lifestyle issues and nutrition to managing labour. Midwives also remain with the client throughout labour and birth, and offer postpartum services, including home visits and breastfeeding support. Women can choose to give birth at home, at a birthing centre, or at a hospital.

Schmidt says she received a dozen phone calls inquiring about her services in the 24 hours following the government's announcement. Unfortunately, there may not be enough midwives to meet the initial demand — when funding failed to follow regulation, Schmidt says.

that midwives can play an important role in the system for some time, and we've looked at ways to support them," he says. "This is just a natural progression."

The funding comes too late for Jessica Klassen, who hired a midwife when she became pregnant with her first child more than three years ago, and will again have a midwife by her side when she gives birth to her second child next month. Although the province won't be paying the tab, she's excited about what the changes will mean for people, such as single mothers with no support, who could really benefit from the care of a midwife but couldn't afford it.

"I think it's just such a huge leap forward for health in Alberta," she says, "and especially given the state of our health system right now."

## WHY PAN PASSCHENDAELE?

Regarding: Ramin Ostad's review of the movie *Passchendaele* ["Trench Postcards," SEE #777]: I saw *Passchendaele* tonight at South Edmonton Common and I really enjoyed it. The battle scenes were excellent as was the stunning production design, camerawork — heck, I even thought the acting seemed genuine.

I had the pleasure of working on the movie *Passchendaele* in Calgary last year. I was there for about six months in the produc-

tion office and working for Paul Gross was a real pleasure, you have no idea. The amount of heart and hard work that went into it bringing that very personal project to the big screen, not to mention what a doll Paul and the large, very talented crew assembled were. Class act all the way around.

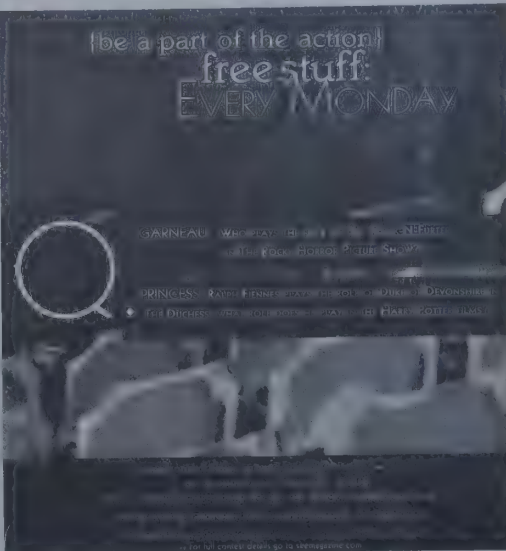
Ramin Ostad so neurotically picked apart every nuance he found unpleasant. I think Ramin is the one with "the massive ego" and I found his review to be "incredibly shallow." It'll be a long time before I pick up

another SEE Magazine.

TRACY NOGA

SEE Magazine welcomes reader feedback, both positive and negative. You can e-mail your comments to [letters@see.greatwest.ca](mailto:letters@see.greatwest.ca), snail-mail them to SEE Magazine, #200 10275 Jasper Ave, Edmonton, AB, T5J 2S1.

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PROFILE • HEY, I KNOW THAT SONG • BY FAWNDA MITHRUSH | 1826 words

## The Engineer And The Opera



So You've Never Been To The Opera? | Prybysh recommends starting off with a "big name" show like *La Traviata*. PHOTO BY JIMMY JEONG

**ROBERT PRYBYSH MIGHT LOOK LIKE A NO-NONSENSE GUY, BUT THIS GUY'S ALSO GOT A SOFT SPOT FOR VERDI**

Years ago, if you told Robert Prybysh that he'd end up a member of the Directors' Circle at the Edmonton Opera, he would have laughed at you and promptly turned back to his math homework.

Back in his university days, the future engineer needed a break from his master's studies and on a whim, he joined the Explorers' Club, an organization started by the Edmonton Opera to increase young people's interests in the sometimes intimidating classical artform.

"I think it was back when I was in grad school," Prybysh remembers during a break from a busy day of meetings at his engineering firm. "I wanted to go, I was curious about it, and they had the Explorers' program, so that was the best way to go when I was a student." The music hooked him — and he quickly learned not to sit too close if you don't want a grand kink in your neck from craning to read the supertitles. Now he's seen so many operas, he can't remember which one he saw first; you get this

self-proclaimed "practical" guy talking Verdi and he just can't stop.

"I have a very strong preference for Verdi. His operas seem to have a lot more energy to them, they're more of a passion opera.... I really enjoyed *The Barber of Seville*. I remember when I started going to the opera, I waited years to be able to see it. It's one of my favourite operas — it's just the enjoyment of the whole thing."

Thinking of the eyes that roll when I mention my own secret love for *Tosca*, I ask Prybysh if he can explain what he likes about an artform so many seem to detest (though most who complain about opera have probably never even seen one live). "I don't come from any form of musical background, to be honest," he says. "Sometimes I think that allows me to be able to enjoy it more. I've talked to professionals in music and drama and I would say that having a very strong musical background takes away from the enjoyment." He laughs. "And I've always liked classical music. It kind of grew out of an interest in music and theatre. One thing that does get me, though, is that they do get a little long." Another chuckle. "After two, two and a half

hours, I find myself waning a bit."

In all seriousness, though, for Prybysh it's about how entrenched the operatic form is in everyday culture. "These well-known operas, *La Traviata*, *The Barber of Seville*, the reason they're well-known is that they're powerful — you listen to them, you recognize the music instantly even though you don't realize it's come from this opera. It seems like it's ingrained in everything we know and do."

You do know opera. Think about it. Everyone knows *Rent* is based on Puccini's *La Bohème*, right? That "Figaro" tune sung by so many a Warner Bros. cartoon animal is actually "Largo el Factotum," an aria from Rossini's *The Barber of Seville*. And the ultimate theme of impending doom, "Ride of the Valkyries" (most famously used to score the helicopter attack in *Apocalypse Now*), was first the opening theme from Act III of Wagner's *Die Walküre*.

"It's completely ingrained in our culture but people don't even realize it," Prybysh says. "They watch *Pirates of Penzance* off *The Simpsons* and they don't know the whole story of what's going on. You get in there and you know the music but it's the

first time you've seen actually where it came from. It's like playing baseball your entire life and not knowing where it came from, then one day being able to watch the first games and seeing where it all originated."

Two years ago, when Prybysh aged out of the Explorers' Club (members can be up to 29 years old) he still planned on attending, but he also wanted to give back. Now, as a member of the Director's Circle, Prybysh contributes to the Edmonton Opera Society each year, a group he feels can teach people more about the music and art they're exposed to daily. "The vast majority of people are out there and they don't know where these stories, where this music comes from," he says. "There's something about actually going and seeing it and you get a lot more enjoyment from all those references that you see outside the opera. I want to be a supporter because I value that."

This season, Prybysh is gearing up to see *The Flying Dutchman*, which opens this weekend at the Jube. "I've never seen it before, which kind of brings an extra excitement. I know I'm going to get in there, and I'm going to sit down and hear the music and little things will start click-

ing — it's going to be a new learning experience."

Edmonton Opera's production of *The Flying Dutchman* plays Jubilee Auditorium on Oct. 25, 28, and 30. Tickets and information are available by calling 429-1000 or clicking [www.edmontonopera.com](http://www.edmontonopera.com).

### STATS • ROBERT PRYBYSH, P.ENG.

**Age:** 31. Born and raised in Bonnyville, AB

**Education:** Graduated from Bonnyville High School. Attended University of Alberta, received Bachelor of Science in 1999, and MSc in 2001.

**Occupation:** Senior project engineer at Arrow Engineering Inc.

**Curriculum Vitae:** Unlikely opera buff, also enjoys the ESO and Shakespeare in the Park. Marathon runner, travels to different marathons around the country. Married to work. Volunteers with his local Rotary Club. Likes machines and technical things.



CITY LIVIN' • IT WASN'T HIS TURN LAST WEEK | (80) words

# I Hope You Don't Mind Thanksgiving Leftovers



MY TOWN SCOTT LINGLEY  
**WELL, IT'S A WEEK LATE,  
 BUT HERE'S A LIST OF THINGS  
 YOU CAN BE THANKFUL FOR  
 IN EDMONTON — NINE WHOLE  
 THINGS!**

I'm a little choked that *SEE*'s alternating schedule of city-side columnists deprived me of the hack's holiday known as the Thanksgiving column. It's as easy as falling off a log, really: you make a list of some of the little things that make life worth living and you're pretty much done. Unfortunately it was someone else's turn last week. The Columnists' Local 151 usually has pretty strict rules about the occasions on which you can haul out such lazy, overused tropes, so all I can hope is that the shop steward doesn't read *SEE Magazine*.

Here, then, several days late and few dollars short is a list of the small consolations that make me thankful to be living in this town at this moment in history. Clip and save it for handy reference in those moments when you stand on the brink of self-annihilation (i.e., January) and need

something — anything! — to stay your hand.

## (1) October

The last few years, October has come in like a picture postcard of autumn and gone out like a Siberian gulag, thanks to a way early snowfall that stuck around for the next six months.

If nothing else, 2008 will stand in the memory as a year in which Edmontonians enjoyed a full two months of autumn. After all, there's nothing sadder than a bunch of little kids at your door on Halloween with

a background in public policy should probably retain that seat for her next few earthly incarnations.

## (3) Zimmer's Hole is the Velvet Underground

This Vancouver-based spoof-metal band actually lured me out of my house for a rare Sunday night gig, and I was not disappointed. Not only did I get to meet death-metal drumming legend Gene Hoglan (Strapping Young Lad, Dethklok), who took the form of a seven-foot-tall pile of hair with a surprisingly gentle handshake, but I also walked away from

complaints about the eye-watering agony of hand making mustard with the most potent form of capsaicin on the planet, but the way it sets a ham sandwich on fire makes it all worthwhile. For me, anyhow.

## (5) Sherbrooke Liquor Store

For, more precisely, the astonishing selection of imported and microbrewed beers at this neighbourhood bottle shop on the St. Albert Trail. Whether it's Belgian lambic, San Francisco steam beer, Ethiopian stout, or a limited special edition produced by a local brewmaster.

## (7) The 76 Ave. LRT Station

For, more precisely, the new concrete corridor that tunnels underneath 114 Street and allows you to cross without having to wait at one of the longest lights in the whole city.

Though still pristine and glaringly lit, the tunnel seems destined to attract a loyal following of nefarious loiterers, but in the meantime, its maze of concrete ramps provides a handy skills test for stunt-bikers and skateboarders alike.

## (8) Brian "Breezy" Gregg, electronic busker

Stationed at the fringe of Sir Winston Churchill Square in an easy-to-spot silver lamé sportcoat and fedora, Mr. Gregg uses his superlative guitar chops to provide a whimsical soundtrack to the sometimes fractious goings-on in Edmonton's concrete-and-glass heart.

Somehow it doesn't seem so scary that two inebriated young men are trying to bash in each other's heads in broad daylight when Mr. Gregg is tearing off a gnarly surt guitar solo just a few feet away.

## (9) The fact that I've now lived in Edmonton for 25 years and haven't even been stabbed once

The odds are against it, but I'm here to tell you it can be done.

**IF NOTHING ELSE, 2008 WILL STAND IN THE MEMORY AS A YEAR IN WHICH EDMONTONIANS ENJOYED A FULL TWO MONTHS OF AUTUMN.**

snowsuits and toques covering up their costumes.

## (2) Living in the only NDP federal riding in Alberta

Really, what I'm thankful for is the public spectacle of incumbent Edmonton-Strathcona MP Rahim Jaffer making a premature victory speech to the party faithful at some southside sports bar on election night, only to make a hasty exit without saying goodbye when it looked like NDP contender Linda Duncan had actually won the riding. I figure if a young coffee-shop owner can hold on to the job for a dozen years, an environmental lawyer with

the show with the image eternally burned into my mind of ZH's singer poking is hirsute visage through a ghostly head-to-toe vagina costume for the song "The Devil's Mouth."

In a perfect world, Zimmer's Hole would pack Rexall every time they came through town, while those humourless hair-farmers Metallica would have to make do with the VU's cramped little stage.

## (4) Habañero honey mustard

Country Kitchen is another Strathcona Farmer's Market gem, and your one-stop shop for just about every kind of mustard you can imagine. The nice lady who runs the kiosk

Sherbrooke probably stocks it their massive walk-in cooler.

## (6) The Western Canadian Music Awards

Not only did the week-long WCMA festivities give many of our under-exposed local musician friends the chance to showcase their talents to an industry audience, they precipitated my first and only trip to the Oil City Roadhouse where, if I'm not mistaken, they actually pump the aroma of hot wings through the ventilation system possibly to obscure the heady smell of testosterone that pervades the place of a Friday night. Now I can cross it off my list.

## edster's dictionary

LOCAL VOCAB • BY TRENT WILKIE

### jaffer

**VERB** • To procrastinate; to put things off; to act in a useless manner. "My dog jaffer on the floor all day."

### exhausticon

**NOUN** • Someone who modifies their car mufflers in order for them to sound louder. "I'm sorry, could you repeat that? I couldn't hear you over that exhausticon's small penis."

### duncan

**VERB** • To win; to be successful. "Rock beats scissors, scissors beats paper, duncan beats jaffer." "Obama will totally duncan McCain."

### The Archbishop

**NOUN** • Device invented to replace the High Level Bridge pedway, a large trebuchet on the south shore that safely fires pedestrians across the North Saskatchewan River into a pile of beanbag chairs and crash mats. "Man, the Archbishop gets me to work fast, but why didn't they think to put one on the north side? I hate having to swim home."

### zoolander

**VERB** • To be premature; to be presumptuous; to accept an award that you thought you won but actually lost. "Rahim Jaffer will never live down when he zoolandered an acceptance speech before realizing he spoke too soon."

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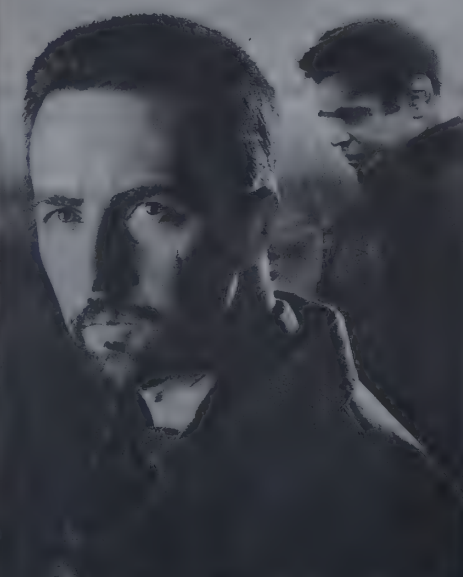
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IMBIBING • EN FRANÇAIS | 710 words

## The French New Wave



These Wines Leave You Breathless | Mostly because the New Wave we're talking here is a disappointing trend in French wines. PHOTO BY MELISSA PRIESTLEY



BOOZE MUSE MELISSA PRIESTLEY  
**UNLIKE THE CINEMATIC  
MOVEMENT, THIS WAVE OF  
CHEEKILY NAMED WINES IS  
ALMOST ENTIRELY MERDE**

No, I'm not talking about a film by Jean-Luc Godard — though I am talking about wines that represent a similar break from tradition. Just as the French New Wave films of the early '60s broke out of classical paradigms, the iconoclastic wines that I dub "New Wave" have broken from the typical French wine mould.

New Wave wines are immediately recognizable by their mass market appeal: the labels are bright and flashy, the name is irrelevant, the grape variety appears on the label, and a bottle usually sells for less than \$15. You'll also find a disproportionate number of labels featuring animals, effectively putting them into the league of the enormously successful "creature" wines — a staple of wine marketing, especially in Australia.

The juice inside these bottles is equally non-traditional. New Wave wines are youthful, meant for immediate consumption and not decades of cellaring. (I recently had one that was only four years old and it was horrendously geriatric.) In addition, these wines are often bottled with a synthetic cork or screw cap — something traditional French producers still shun. At their best the wines are light, fruity, and simple. However, as with any wine in the \$10 price range,

they are often thin, overly acidic, and lacking in flavour and structure.

Despite the cheesy names and flavour deficiencies, these wines occupy a growing space in the Western market, simply because the aforementioned characteristics sell. Check out the shelves of your average liquor store and observe just how much space they occupy; I guarantee there will be no shortage of Lazy Lizards, Old Farts, Chat-en-Oeufs, or Fat Bastards. New Wave wines are the products of marketing, pure and simple. They are only ever meant to be exported and sold to non-French consumers, as they hold little interest for traditional French drinkers. Indeed, I imagine more than a few

**ULTIMATELY, NEW WAVE  
WINES ARE MEANT TO BE  
QUAFFED AND FORGOTTEN.**

would be insulted by the low-brow humour and cheap shots adorning the labels of these bottles.

While wine snobs the world over (French or otherwise) turn up their noses at a glass of Fat Bastard, these wines weren't created on a whim. Per capita wine consumption in France has fallen drastically in recent years, due to a number of factors: social changes, a lack of marketing and branding in the French wine industry; the onslaught of competitive multi-million dollar ad campaigns from foreign alcoholic beverage companies. All this has produced a generation of vodka, not wine, drinkers, putting the entire French wine industry in deep merde.

Undoubtedly you've seen those austere black-and-white French labels, which offer nothing more enticing than some obscure, difficult-

to-pronounce names and a decided lack of information. French wines are traditionally labelled with the region from which they originate, not the grapes that go into them, and there's a hell of a lot of wine regions in France. For anyone who wasn't born into this conception of wine, the esoteric nature of the labels quickly loses appeal. Much like the obscure, cryptic messages presented in many New Wave films, the classic French wines may present you with something deep and complex, but it comes in a package that's difficult to swallow.

And yet, if you grab a bottle of New Wave wine, which so obviously defies tradition with its cheeky name and flashy label, the back label paradoxically declares the wine to be positively steeped in French heritage! For example, the back label of Thierry & Guy's Le Freak Shiraz-Viognier states that the wine is "elegant, refined and just a little cheeky." Blending a small amount of white wine, Viognier, with a bold red, Shiraz, seems freakish today, but is rooted in a long-held French tradition. Similarly, the label on Ted the Mule Syrah-Grenache affirms that it "stubbornly upholds French tradition, blending the noble Syrah (the "original" Shiraz) with the playful Grenache."

I hope the irony is not lost on the consumer: these wines claim to be part of French tradition, yet their very essence contradicts this tradition (unless red wine automatically qualifies as "tradition").

Ultimately, New Wave wines are meant to be quaffed and forgotten. Really, the juice is so unremarkable that you're much more likely to remember the name than the wine — and from a marketing perspective, that's all that is required.





## myLook

Zaineb Hussein | Retail Sales

BY FAWNDA MITHRUSH

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**Wearing:** The sweater is from H&M, my pants are from Lebanon. The shoes are from Urban Behaviour, and the chain with my name on it is also from Lebanon.

**Into:** I like art. I love music. I go to a lot of concerts — the last one I went to was Oasis. It was pretty sick. I'm looking forward to seeing Bob Dylan next.

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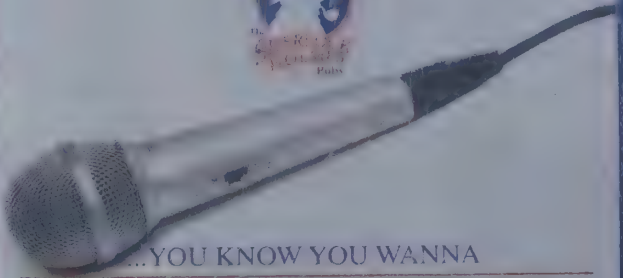
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**THE TAB:** \$67 for two (food only)

**THE GIST:** fabulous new menu, great view, a casual-fancy night out

**TRY THE:** Braised Bison Short Ribs and House Made Duck Sausage (\$30)

**AVOID THE:** The Politicians

**MASALAZ**

4218-66 St. 780-484-0582

**THE TAB:** \$28 for two (food only)

**THE GIST:** Affordable, authentic south Indian cuisine, strip-mall ambience

**TRY THE:** Masala dosa with sambar (\$6.99)

**AVOID THE:** Table near the entrance

**THAI ORCHID**

4005 Gateway Blvd. 780-438-3344

**THE TAB:** \$63 for three people (food only)

**THE GIST:** Delicious, if not overly generous, hidden Thai gem

**TRY THE:** Green curry with chicken (\$12.95) with coconut rice (\$3.99)



Enjoy the View | The Copper Pot in Capital Place. PHOTO BY JOHN ULAN

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DINING • JAPANESE • BY SCOTT LINGLEY (761 words)

# Roll On, Roll On



**That Tingles** | The burst of wasabi hidden in the toro will make your sinuses whirl. PHOTO BY MERVY SMITH LAWTON

**SUSHI WASABI MAKES A WICKED MAKI, BUT IT'S THE TASTY SLABS OF RAW FISH THAT MAKE THIS RESTAURANT GREAT**

SUSHI WASABI

574-1111 SL, 780-433-0533

Sushi Wasabi, or at least an incarnation of it, figures into my earliest experiences of raw fish on rice, to say nothing of the eponymous nose-burning condiment that makes it so fun to eat. This family-run restaurant used to hang its shingle in the old Strathcona Chinatown Mall – it was, in fact, a food kiosk across from the Hong Kong Bakery with nothing for a dining room but some plastic patio furniture and a few swatches of Japanese fabric.

I should say that Sushi Wasabi figures in my ongoing love of sushi, because it was in those humble environs that I learned to savour the rich taste of raw salmon and tuna, the astringent tingle of wasabi and ginger, and variegated delights of the rolled-up morsels called maki (both inside-out and right-side-in). Quite a few years back, when the Strathcona Chinatown Mall seemed to become inhospitable environs for many of the far eastern businesses it housed, the Wasabi folks moved to a strip mall in Lendrum, next to Jack's Grill and the Sunterra Market – classier

company than the stores jammed with Hello Kitty and Bad Batz Maru ephemera, at least. Their success there means that a reservation is almost always a very good idea.

It's a cozy little spot with smaller tables by the front door, a small sushi bar where you can watch the magic being made, and seating for bigger groups toward the back. The fact that Sushi Wasabi does a brisk walk in and takeout trade adds a layer of bustle that makes the area near the front window feel pretty crowded at peak hours, so you might try for a back table if you don't like other patrons looming over you while you eat.

To our surprise, the beef sashimi (beef tataki by some menus) beat the steamed soybeans to the table. By any name, it was the anticipated wheel of seared, bleu-rare beef slices, onions, and shredded seaweed in a vinegary marinade, small white mounds of grated daikon dotting the meaty landscape. Even through the seasoning, the ribbons of meat tasted a little like roast beef which, while far from off-putting, seemed a little out of character for the dish. The salty edamame, however, were in line with the standard steamed soybean experience.

In my experience, the fancier maki tries to be, the less appetizing it is.

creamy (and smelly) for me

The key to good tempura is keeping the batter extra cold and dunking the morsel to be tempura'd right before tossing it in the oil, causing little teardrops of fried batter to shear off from the main mass, so that the resulting crisp shell isn't too thick or too oily. Wasabi has this trick down pat, and the assortment of tempura yam, squash, carrot, broccoli, and hoops of white onion retained a healthful vitality, which is my preference.

Having roved around Wasabi's bill of fare a bit, we were ready for the main event: those pearly slabs of succulent fish flesh. I've never been disappointed by the quality of Wasabi's sushi, so it's especially fortunate that the each piece is so substantial. And just as they don't chintz out on the high quality sashimi, they don't skimp on the wasabi hidden within that explodes inside your sinuses at the very moment the soy-imbued maguro or toro takes over your entire mouth.

Above all, our four pieces each of sushi left us sated and glad. For better than a decade, Sushi Wasabi has made me believe that it's not too much to expect. All you other sushi-slingers better step up.

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**AVOID: THE CONSTRUCTION ON 11TH STREET**

My co-diner and I were both famished and already knew that an order of beef sashimi (\$13.50) and some vegetable tempura (\$9.50) were called for, as well as the requisite salmon (\$1.80 ea.), tuna (\$1.80 ea.) and tuna belly (\$3 ea.) sushi. When our friendly server dropped by, we built on this basis with asparagus and shrimp maki (\$5.35), shishamo maki (\$6.50) and some edamame (\$4.25) to tide us over.

For one thing, when your portion looks like a cupcake extruding tempura tentacles and leaking slightly, how the hell are you supposed to eat it and retain even a shred of dignity? Thus, elegantly paired shrimp and asparagus in a neat envelope of rice and nori trumped the admirably engineered shishamo roll in my books. The latter, a rice-belted wheel of avocado and breaded, fried smelt with a small pocket of mayo, was a little too

**TOP 10**  
**WHEEL**  
**DOWNLOADS**

- 1 Whatever You Like, T.I.
- 2 So What, Pink
- 3 Just Dance, Lady GaGa
- 4 My Life, The Game
- 5 Hot N Cold, Katy Perry
- 6 Live Your Life, T.I.
- 7 Disturbia, Rihanna
- 8 I Kissed A Girl, Katy Perry
- 9 Let It Rock, Kevin Rudolf
- 10 In the Ayer, Flo Rida

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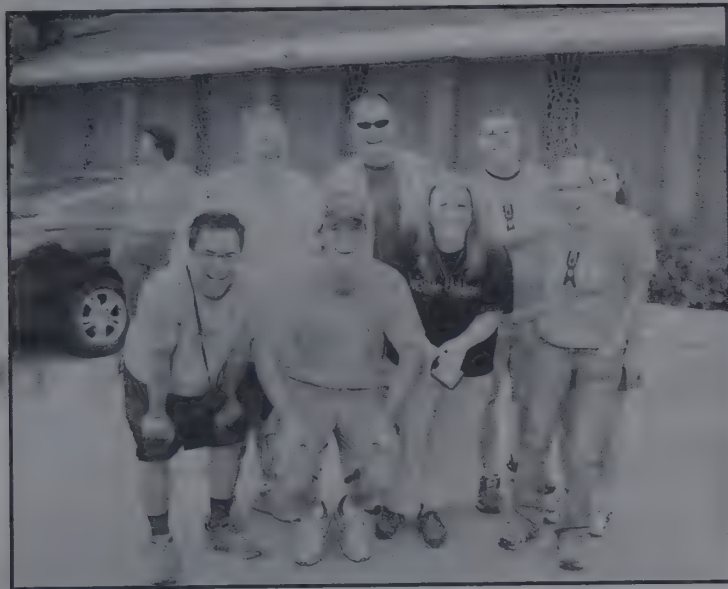
Oct 24 Thaneah Krohn - Singer songwriter, visual artist [www.thaneah.com](http://www.thaneah.com)  
Oct 31 Elena Yeung - bluegrass [www.myspace.com/elenayeung](http://www.myspace.com/elenayeung)  
Nov 7 Chris Wynters - singer/songwriter [www.chriswynters.com](http://www.chriswynters.com)

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# The Carrot



## HIGHLIGHT • EXERCISE



**One Step At A Time** | Join people like these from more than 80 other countries to help children victimized by the Ugandan civil war. PHOTO SUPPLIED

### Gulu Walk • Oct. 25 • City Hall

Even if Alex Trebek cradling a starving child doesn't tap your charitable side, we can think of other reasons why you should join Edmonton's effort to help the children of northern Uganda. Here's a few. First, Athletes for Africa isn't even asking you to raise pledges. Second, if you do decide to raise pledges and gather more than \$100, you get a free T-shirt. And third, whether you walk the 6km or the 12.5 km route, you will burn calories. If not for the children or Trebek, then do it for yourself. Registration is at 10 a.m.

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## EVENTS

**ADRIAN LACHANCE LOIS HOLE PUBLIC LIBRARY 7650 69 AVE. OCT 25** An afternoon of Cree culture featuring the aboriginal motivational speaker, cultural facilitator, traditional dancer and drum keeper. Info: [www.epl.ca](http://www.epl.ca).  
**BORN TO WRITE: THE RAVING POETS KASBAR LOUNGE 10444 WHYTE AVE. OCT 16-DEC 3** Open-stage spoken-word poetry with the Raving Poets Band. Every Wed. Sign up at 7:30 p.m. Show at 8 p.m.

**CELEBRATION OF ACTION - CIRCLE ALBERTA GATHERING SHAW CONFERENCE CENTRE 9797 JASPER AVE. OCT 24** Join gathering delegates and engage in a dialogue with Ovide Mercredi, Chief of the Mispawistik Creek Nation and Marie Wadden, regional producer for CBC St. John's, on the issue of healing and reconciliation between the Aboriginal communities and the non-Aboriginal Canadian public. Info: [www.crdalberta.ca](http://www.crdalberta.ca).

**DESIGN IN A COLD CLIMATE MACEWAN DOWNTOWN CAMPUS 106 104TH AVE. OCT 23** With Danny Pearl of L'Œuf. Montreal. Doors at 6:45 p.m. Tickets at the door. Info: [www.loeu.com](http://www.loeu.com).

**EDMONTON GHOST TOURS OCT 13-OCT 30** Meet in front of the Rescuer statue next to the Walderdale Playhouse in Old Strathcona. \$5 per person. Tue-Thu at 7 p.m. Info: [www.edmontonghosttours.com/780-289-2005](http://www.edmontonghosttours.com/780-289-2005).

**FUNDRAISING SUCCESS - WHERE TO START & HOW TO BUILD IT! MACEWAN SOUTH CAMPUS 10050 MACDONALD DR. OCT 25** Hosted by Anne Kirkpatrick the workshop will help you understand how to ensure that your organization is ready to raise funds, select the right prospects and the right method(s) for raising those funds. Info: [www.rcvo.org/780-497-4780](http://www.rcvo.org/780-497-4780).

**GHOSTS AND GRAVEYARDS TOUR A** tour of various haunted locales. Presented by Nite Tours. 7 p.m. Info: 780-454-0303.

**GULU WALK OCT 25** The fourth annual global show of solidarity for the children of Northern Uganda. Info: [www.guluwalk.com/edmonton](http://www.guluwalk.com/edmonton).

**GWYNNE DYER THE ARDEN THEATRE #5 ST. ANNE ST. ST.**

**ALBERT OCT 26** Renowned writer and broadcast journalist hosts two lectures: "After Iraq" and "Climate Wars." Discussion to follow. 11 a.m. and 8 p.m. Tickets thru [www.ticketmaster.ca/780-459-1542](http://www.ticketmaster.ca/780-459-1542).

**THE LAST IMAGINARY PLACE: PERCEPTIONS OF ARCTIC LANDS AND PEOPLE ROYAL ALBERTA MUSEUM 12845 102ND AVE. OCT 23** A look at the history of our view of the Arctic with Dr. Robert McGhee. Info: 780-453-9100.

**LUNCH WITH THE BOOKS STANLEY A. MILNER LIBRARY #7 SIR WINSTON CHURCHILL SQUARE OCT 23** A panel discussion about the upcoming U.S. election, featuring the insights of experts from the Dept. of Political Science and the Institute for United States Policy Studies at the U of A. Admission is free. Info: [www.ucfweb.ualberta.ca/arts/lunchbythefrees.cfm](http://www.ucfweb.ualberta.ca/arts/lunchbythefrees.cfm).

**OCTOBERFEST! AMBER'S BREWING COMPANY 9926 78TH AVE. OCT 24** Presented by the Mercury Opera. From 6 p.m. until the keg runs dry. Info: [www.mercuryopera.com](http://www.mercuryopera.com).

**PRIDE CENTRE OF EDMONTON FUNDRAISER AND SILENT AUCTION OCT 24** All proceeds made will go directly towards the Pride Centre of Edmonton, and support of services provided here. Info: 780-488-3234.

**SEESA RUMAGE, CRAFT AND BAKE SALE SEESA 9350 82ND ST. EDMONTON, ALBERTA OCT 26** Hosted by the South East Edmonton Seniors Association. Including a silent auction of new items donated by local businesses. Info:

[www.seesa.ca](http://www.seesa.ca).

**WILL POWER WILLS WEEK 2008 FOR CHARITY MACEWAN DOWNTOWN CAMPUS 106 104TH AVE. OCT 28** A panel of experts discuss how to create an effective charity through proper storytelling. Admission free. 11:45 a.m.-1:30 p.m. Info: [www.ecfoundation.org/780-426-0015](http://www.ecfoundation.org/780-426-0015)

## LEARNING

**GEORGE MILLAR: FIFTY YEARS A-PAINTING WHITEMUD CROSSING LIBRARY 4211 106TH ST. OCT 26** An interactive and illustrated presentation of his 50 years a-painting, including a discussion of his influences as well as exploring, with your help, the nooks and crannies of creativity. 2 p.m. Info: 780-496-8342.

**GETTING PUBLISHED: LITERARY MAGAZINES AND YOUR WRITING CAREER STRATHCONA LIBRARY 8331 104TH ST. OCT 27** Join editors from Alberta publications Other Voices and On Spec for a panel discussion about the role of literary magazines in a writer's career. Doors at 7 p.m. Info: [www.writersguild.ab.ca](http://www.writersguild.ab.ca).

## QUEER

**AGAPE EDUCATION FACULTY, U OF A CAMPUS** Focus group on sex and gender differences in education and culture. Pre-service and practicing teachers, community members welcome. Info: [andre.grace@ualberta.ca](mailto:andre.grace@ualberta.ca) or 780-492-0772.  
**EPS/LGBTQ LIAISON COMMITTEE** The EPS/LGBTQ Liaison Committee is composed of a variety of concerned lesbian, gay, bisexual, trans-identified, two-spirited, queer, allied community members, and police officers. Email questions or concerns to [epsbglt@yahoo.ca](mailto:epsbglt@yahoo.ca). All inquiries treated with confidentiality and respect. To report a

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**PRIDE CENTRE 9540 111 AVE. 780-**

488-3234. Hours: TUE-FRI 1-10 p.m.,

SAT 12-6:30 p.m. Drop-in library, and

community internet services are available.

Online newsletter Hours: TUE-FRI 1-10 p.m., SAT

12-6:30 p.m. Info: 780-488-3234 or [www.pridecentreofedmonton.org](http://www.pridecentreofedmonton.org).

**TEAM EDMONTON** A volunteer operated, non-profit society for members and friends of the GLBT community, offering well organized and fun sporting events and other recreational activities within a positive social framework. Info: [www.teamedmonton.ca](http://www.teamedmonton.ca).

**WOMONSPACE** Non-profit lesbian organization for Edmonton and surrounding area. Organized monthly activities. Memberships available, including monthly newsletter. Confidentiality assured. Info: [www.womonspace.ca](http://www.womonspace.ca), [womonspace@gmail.com](mailto:womonspace@gmail.com), or 780-482-1794.

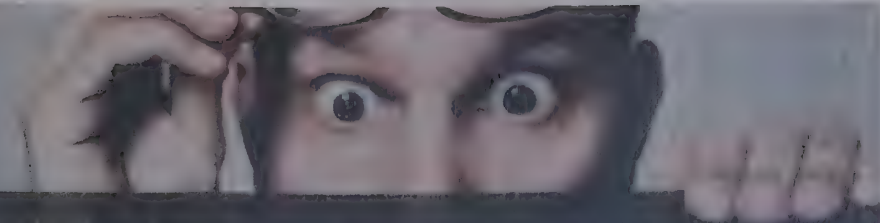
**YOUTHSPACE PRIDE CENTRE OF EDMONTON, 9540-111 AVE.** An after-school drop-in program for gay, lesbian, bisexual, trans-identified, queer, questioning, and allied (GLBTQ&A) youth under 25. Open TUE-SAT 3-7 p.m. Info: [brendan@pridecentreofedmonton.org](mailto:brendan@pridecentreofedmonton.org) or 780-488-3234.

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## MUSIC PREVIEWS, REVIEWS &amp; LISTINGS

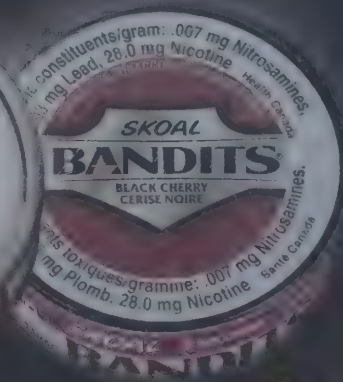
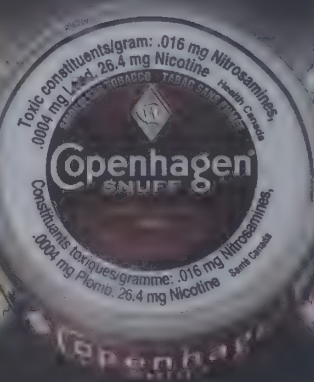






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MUSIC PREVIEW • SONG STUDY • BY MICHAEL HINGSTON | 767 words

# Hey Mr. Tambourine Man, Here's A Song For You

**WHETHER THEY'RE TALKING ABOUT HIS MOUSTACHE OR HIS LYRICS, SONGWRITERS LOVE NAME-CHECKING BOB DYLAN**

**BOB DYLAN**  
Oct. 29 (7:30 pm), Rexall Place. Tickets: \$45.50-\$79.50.  
available through Ticketmaster (451-8000/ticketmaster.ca)

The debate on who has had the biggest influence on pop music won't be resolved anytime soon, but one thing's for sure: nobody gets name-checked in other people's songs like Bob Dylan. The Who asked his advice in "The Seeker," Belle and Sebastian didn't look back, "like Dylan in the movies," and David Bowie wrote an entire song singing his praises (called "Song for Bob Dylan," naturally).

The rambling, sandpaper-voiced folk legend comes to Rexall Place this Wednesday, but since he doesn't do many interviews anymore, we figured it would be fitting to see just how much one can learn about Dylan and his various personae simply by examining what has been sung about him. And, judging from what we've dug up, most of what you need to know can be summed up on one side of a mixtape.

## HE IS COOL.

On "3-Minute Rule," from the Beastie Boys' 1988 hip-hop patchwork *Paul's Boutique*, a brash MCA appeals to parents who think he's too rowdy for their daughters with this declaration: "I'm just chillin' / Like Bob Dylan." This turned out to be high praise indeed, as the Beasties have also bragged in interviews about getting high with Dylan at a party, and Mike D claims his greatest

moment as a businessman was getting a reduced rate from Dylan for a sample of "Just Like Tom Thumb's Blues" for their song "Finger Lickin' Good."

Hootie and the Blowfish show a similarly high opinion of Dylan's mystique in their 1994 smash hit "Only Wanna Be With You," where singer Darius Rucker quotes "Idiot Wind" and "Tangled Up in Blue" before crooning, "Ain't Bobby so coo-o-o-o?"

## HE HAS DISTINCTIVE FACIAL HAIR.

When Jenny Lewis needed an image to sum up the mood of "The Charging Sky," from her 2006 solo debut *Rabbit Fur Coat*, she needed something that was fragile, weirdly beautiful, and that wears its scars with pride. Her choice was perfect: "So my mom, she brushes her hair / And my dad starts growin' Bob Dylan's beard." Look at the cover of Dylan's 1983 album *Infidels* and you'll see a beard — indeed, a man — that seems to have raggedly survived against all odds. (His current facial hair, a wispy train-bandit moustache, conveys a similar emotion.)

Wilco frontman Jeff Tweedy was inspired by the very same thing on "Bob Dylan's 49th Beard," an outtake from the *Yankee Hotel Foxtrot* sessions in 2001. Tweedy sings, "Things got weird." Oh yeah? Prove it, Tweedy! "I started growing Bob Dylan's beard." Fair enough.

## HIS SONGS HAVE LOTS OF STRANGE WORDS IN THEM.

*Walk Hard: The Dewey Cox Story* may not be too fondly remembered,

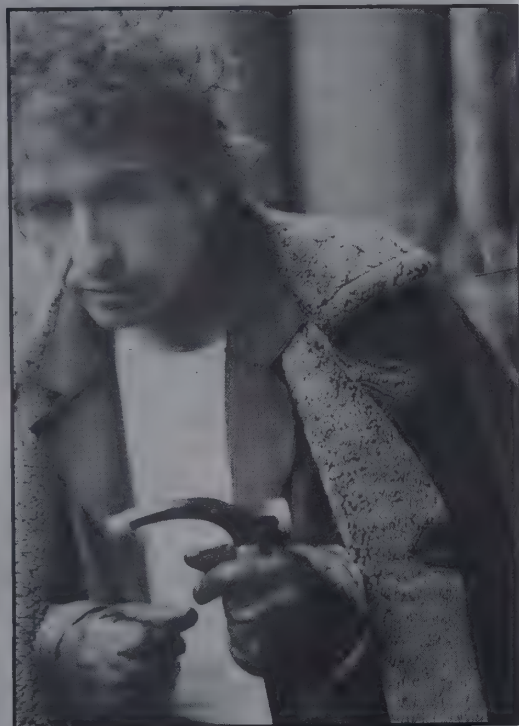
even by Judd Apatow fans, but the maligned 2007 comedy has an absolutely outstanding soundtrack, full of original songs that mimic everything from rockabilly to bloated psychedelia. One of the best is the Dylan knockoff "Royal Jelly," on which John C. Reilly perfectly channels Bob's nasal stream-of-consciousness. The song appears after a scene where Reilly's singer/songwriter character is accused of stealing from Dylan in the mid-1960s, and with obtuse lines like "Mailboxes drip like lampposts in the twisted birth canal of the coliseum," you can't really argue with its brilliance.

It's alleged that Simon and Garfunkel's 1966 song "A Simple Desultory Philippic (Or How I Was Robert McNamara'd Into Submission)" is a satire on Dylanesque long-windedness and blind word association. We're not sure if that's true or not, but it is one of the most jubilant songs Paul Simon ever wrote, and his ramblings near the end always make us laugh.

"He's so unhip," Simon sings, "when you say 'Dylan,' he thinks you're talkin' 'bout Dylan Thomas — whoever he was. The man ain't got no culture."

## HE TALKS ABOUT HIMSELF A LOT.

Of course, nobody talks about Bob Dylan in their music as much as Dylan himself. His early records were littered with self-referential song titles — "Bob Dylan's Dream," "Bob Dylan's 116th Dream," "Bob Dylan's Blues" — and he ends "Talking World War III Blues" by full-on quoting himself: "Half of the people can be



**We Love Mixtapes!** | There aren't too many singers who've been name-dropped more often by other singers than Bob Dylan. Well, maybe Elvis. PHOTO SUPPLIED

part right all of the time / Some of the people can be all right part of the time / But all the people can't be all right all the time' / I think Abraham Lincoln said that / I'll let you be in my dreams if I can be in yours' / I said that."

Then there's "Sara," off his 1975 album *Desire*, where Dylan goes

even further into meta territory as he remembers "Stayin' up for days in the Chelsea Hotel / Writin' 'Sad-Eyed Lady of the Lowlands' for you." How ahead of his time is that? As Johnathan Rice told *The Onion* A.V. Club when discussing "Sara" earlier this year, "That's like something that Lil Wayne would probably do."

## HOT TICKETS • MUST-SEE SHOWS

### WORLDLY

**Dilana**

Starlite Room • Oct. 27  
\$10 | Ticketmaster

If there's an artist in town this week with bad-ass street credentials, it's Dilana. She honed her musical chops at the age of seven playing shows in Johannesburg, South Africa — the murder capital of the world. Unlike the majority of artists in the region who get sucked into the maelstrom of violence, poverty, and drugs, Dilana escaped to the Netherlands, paying her way with cover songs and a stage presence that makes people single deep inside. It's no wonder *Wonderfool* has garnered so much success.

### DESERT BOOM

**Bedouin Soundclash**

Edmonton Event Centre • Oct. 25  
\$28.50 | Ticketmaster

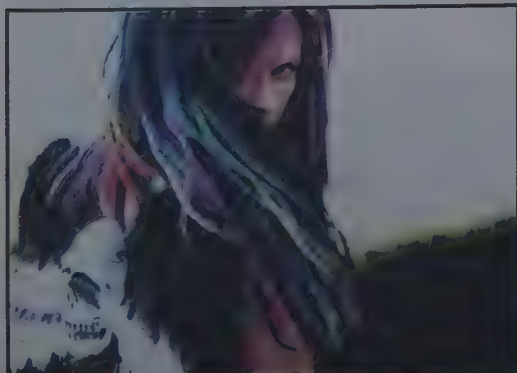
The Toronto trio will be preaching their *Street Gospels* this weekend, so wear your Sunday best. Well, maybe it won't be a spiritual event, despite the occasional reference to Catholic dogma on songs like "St. Andrew," but we have faith that the project they're working on with Darryl Jenifer of Bad Brains will be nothing short of heavenly. At least, it will be if it turns out like their other collaborations. Just look at the credits for *Street Gospels*: Money Mark, Wade MacNeil, and Vernon Buckley. Praise the Lord!

### SUBURBIA

**Jason Collett**

Urban Lounge • Oct. 28  
\$15 | Ticketmaster

Considering that Jason Collett grew up in the belly of the Bramalea, Ont. suburbs it's no surprise that he describes himself and his childhood friends as "articulate drunks/ and inarticulate saints." We can see it now: Jason sneaks into the local Catholic church to pound communion wine before hiding in the confession booth to bestow inebriated wisdom on unsuspecting church members. Well, what else is an angst-ridden teenager to do in suburbia? At least he's not loitering in front of the Quick Stop selling dope.



**A Frickin' Sound Safari** | Dilana brings her well-travelled musical influences to The Starlite Room this Monday. PHOTO SUPPLIED





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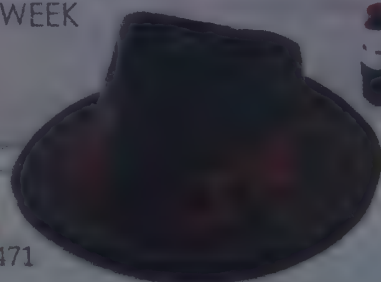
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# One Man's Trash Is Another Man's Junkstrumment

**TORONTO'S FEMBOTS PICKED UP REFRIGERATOR PARTS TO CURE THEIR WRITER'S BLOCK ON *CALLING OUT***

## FEMBOTS

w/ Octoberman and The Provincial Archive. Oct. 25 (9pm).  
The Pawn Shop (10351-82 Ave). Tickets: \$10 at the door.

As a writer, every piece starts out with a blank screen and a blinking cursor. These are the tools of the trade, just like a guitarist has his guitar and a painter his paint.

And, like anyone confronted with an obstacle, different artists have different techniques to help fling themselves over creative hurdles. But what if, instead of looking for inspiration in experience or research or the panic of a deadline, you changed the rules by changing

they invented new ones.

"Iner builds homemade instruments pretty much out of anything he can find, garbage and refrigerator parts and who knows what," explains Dave MacKinnon, who, along with Brian Poirier, are the foundation of the FemBots. "Our original plan was just to start trying to make some music using his instruments."

Due to the unpredictable nature of what they've dubbed "junkstrumments," it wasn't feasible to make a whole album (or even a whole song, for that matter) based on refrigerator parts. They ended up recording the sounds the junkstrumments made and then playing traditional instruments over those looped recordings. While the junkstrumments may have helped to get those creative juices flowing, getting Souseter's inven-



Do They Look A Little Skinny To You? | Those FemBots have a funny way of stretching themselves thin. PHOTO SUPPLIED

**THE IDEA REALLY WAS THAT IF EVERYTHING IS OUT OF TUNE THEN NOTHING IS OUT OF TUNE. THE WHOLE IDEA OF TUNING BECAME KIND OF IRRELEVANT.**

the tools? The FemBots did. And it worked out pretty well for them.

A little over two years ago, after wrapping up a heavy round of touring in support of their critically acclaimed third album *The City*, the Toronto-based indie rockers started the process of writing what would become their latest LP, *Calling Out*. Unfortunately, their old methods of composing music weren't working for them. But they didn't just change approaches or instruments; with the help of their friend Iner Souseter,

tions to play well with others posed its own obstacles.

"When we were strictly working with Iner's instruments, the idea really was that if everything is out of tune then *nothing* is out of tune," MacKinnon says. "The whole idea of tuning became kind of irrelevant. The hard part became when it was time to play real instruments over top of them — to try and figure out if the track is actually in a key and what that key is and work around that. That was a little

tricky."

The first song that came together was "Good Days." It's a creeping track with a deep bass groove backed by random tinkling noises and mechanical whirrs. There's a weird, dark quality to the music that juxtaposes nicely with MacKinnon's assertion on the chorus: "Good days, I feel them coming on again."

"That song was the big 'eureka' moment where we went from having all these noisy tracks to having that stuff start to turn into songs,"

MacKinnon says. "The band part of that was recorded in one of our first writing sessions up at Brian's wife's cottage, north of Toronto. We were up there last fall and it was unusually warm and really beautiful. The leaves were all changing. We'd record all afternoon and most of the evening, but I'd get up every morning and take my dog out for a walk through the woods — it's really about that. At the time there was such horrible stuff in the news — there always is — and at the same time here I am,

in the woods, with the dog happier than she's ever been. It's beautiful out, and it's a perspective thing. If you want to only see bad stuff, you're only going to see bad stuff."

From "Good Days" it was a six-month shot to a complete CD. "Getting unstuck is mostly just about freeing yourself up to realize when you stumble across that one good thing, that you recognize it for what it is," MacKinnon says. "Cause usually it just takes one little thing to start everything."

## MUSIC BUZZ • MUNICIPAL HAPPENINGS | 667 words

# Man, That Was One Crazy Week



## WILDLIFE FISH GRIWKOWSKY

**THERE'S BEEN A LOT GOING ON RECENTLY, BUT WE'RE JUST GLAD EVERYONE SURVIVED (EXCEPT ONE OILERS BLOG)**

Holy shit, am ever I sick of awesome music. Just kidding — more like vibrating still. Starting with Gogol Bordello last Wednesday, this city's been exhaustingly fun at night, mostly thanks to the WCMA machine and its terrible, terrible riches of shooters, laughing, and loudspeakers. But in between all that dancing and trying to cross the river valley in less than 20 minutes, many a sublime performance, as Grant

Stovel might say. I really liked Deep Dark Woods at the ARtery, and as hoped Jeff Stuart ripped the faces off his Teddy's audience, who didn't go for any of that "sit on the floor in a circle and watch" bullshit. That position kinda died in elementary school, if memory serves.

Best of all, Lord VanGaaln had a functioning fucking robot with moods as a band member, plus the words "Jack Daniels" and "church" shrieked about in his pews. The next night, Old Reliable bravely played all brand-new songs pre-encore, some hammering, many swooning, and none, for some reason, with Tom Murray on bass (which I swear was palpable). Both Shuyler and Mavis auditioned strong additions as Tippy Agogo danced as if he were climbing a magic ladder of invisible snakes. Ayla Brook and the "Brookettes" were hot too.

What else? Fuck it. Everything ruled, especially Spirit of the West

in the same font as Nickelback, and SNFU still making a go of it outside the gates.

I'm lucky and get to talk to global accomplishees now and then, but they never call as a wrong number. But the other night, right after her concert, Leslie Feist called my house, looking for her friend, musician Paul Coutts. I answered with a grin as DaraDara bounced off walls upstairs, and tried to explain things.

"Is Fish the same as Paul?" she laughed, and we talked for a couple minutes. Her rating of the show: "Oh, you know, it was all right," she deadpanned, then laughed when I told her I was a reporter. She asked me why I was watching TV instead of at her concert. It was a little surreal, the fateful sounds of teardown in the background. Security had refused Coutts backstage access, even though he was down for it, and word had just gotten to her. Sadly, by now,

Paul has vanished to Mexico.

Speaking of human walls: on a non-musical note, coveredinoil.blogspot.com blogger Dave "Pleasure Motors" Berry was this week bullied by a series of corporate Poin-dexters in the Oilers organization who took paranoid offence to the fact he was liveblogging from the press box. They soon figured they had some moral right to control his every second of spare time up there, quickly threatening to remove and indefinitely ban him for the, uh, technology breach? Or simply for being as honest online as any other intelligent, impassioned, or critical fan. For talking like you might. Berry was working for another organization, but also posting updates anyone could have from a Blackberry in the crowd or even watching TV at home. Hardly subterfuge. Anyway, read the whole tale on the abovementioned blog, as these pigs — these fucking zeroes — treated friendly Berry like a

total Hamburglar. You know the enforcer types — direct kin of the cockwads who once trapped fan Robert Vaughan in the rink's bowels for tapping "Trade Lowe" onto his jersey — a very funny joke. The Oilers commentary world is generally grouchy about it, and Berry has decided to wash his hands of the whole organization, including the blog. Sucks for us.

Still, better watch what you say, arena fans, against a team which — here's some trivia — believe it or not, used to actually make the fucking playoffs more than one (of all numbers of) years in a row. Fuck you, office Oilers. Fuck you for shitting on one of the smartest of your loyal fans.

One last note. Apparently it's really funny to pretend to be SO4's Nik Kozub on Facebook and imposter-insult his friends. Seriously, that's what people who can't get laid do now instead of masturbating.



MUSIC PREVIEW • INUIT THROATS • BY FAWNDA MITHRUSH | 1731 words

# Who Knew Vocal Cords Could Do *That*?

**IN FOR SOMETHING COMPLETELY DIFFERENT? GO SEE TANYA TAGAQ'S SHOW. EVEN BJÖRK WOULD RESPECT IT**

TANYA TAGAQ

Oct. 25 (8pm), McDougall United Church (10025-101 St).  
Tickets: \$18, available through Ticketmaster (451-8000/  
ticketmaster.ca).

"I'm a little jacked on coffee," chimes a bubbly voice over the line from Yellowknife. The cheeriness of Tanya Tagaq's speaking voice almost startles me, considering the guttural depths and panting drones those very same cords reach on her haunting album, *Auk/Blood*. Tagaq, who's famously worked with none other than the Queen of Quirk herself, Björk (who apparently is an absolutely incredible cook) positively beams exuberance through the receiver.

"I'm a very, very silly person," Tagaq explains. "I love taking the piss out of everything, especially myself. It's the best way to be. Laughter is so important. Sometimes with some of my friends we're too silly together, and I've had to ban them from my shows because they wouldn't be able to accept me that way — who I am on and offstage are very different."

And if who she is onstage is anything like the mood-driven tracks on her album — each with single-word titles like "Fox," "Want," "Growl," or "Hunger" — the audience might be in for something more, uh, spiritual?

"Everyone reacts in different ways. Some people come up and they're just bawling, crying so hard. And I have to hug them, and tell them it's okay. That's so amazing, they think it's because of me, but it's them —

that needed to come out of them. I think as a culture we've lost a lot emotionally... We're boxed in, just like you're boxed into a house. When you see one person really expressing themselves and not caring if they look stupid or ugly or anything that it helps other people to not be shy to be themselves, and I think that's the feeling that comes into the room. [Performing] is about staying right there, in the moment. Things like cuddling with my baby, painting, sometimes cooking, running, singing, fucking, all those things put you in the moment, right? And that's the way I heal. My music, I do it quite selfishly, and I'm just always astounded when people like it," she laughs.

When I pop *Auk/Blood* in my computer, iTunes lists its genre as "Unclassifiable," and I have to admit the disc is more like a soundtrack to which you'd zone out or sob or lapse into a demon-possessed dervish — labeling it as "alternative" or "experimental" just doesn't go far enough. It's evocatively indulgent, purging, and dark.

"It's not gonna be like 'Sunshine'! 'Skipping Down the Hallway'!" Tagaq says, explaining the dark titles of her tracks. "A lot of them didn't have titles, and we just listened to and thought about how it made us feel, what did it make us think of, and none of it was, you know, silly things. It's because the music comes from a part of myself that I don't get to express in day-to-day life. I'm very buoyant in my nature, so it's nice to go in and pull out stuff I get to live this other part of me that needs to express and not get scared."

As for the reaction in the Inuit community to her avant-garde take

on a sacred form, Tagaq explains she's come to a recent realization that's freed her from the complaints of unhappy traditionalists. "There was someone who came up and was criticizing me for being sexual. And yes, I'm a sexual person, but I'm a sexual person sitting and drinking my coffee on the couch. It's something that stays with me all the time — it's honest, and it comes from my heart and that's a small part of the show. When I'm onstage, I'm never ever thinking 'Oh, how am I going to act?' Traditionally in the Inuit culture there wasn't this big stigma attached to sex — sex was just sex, there was no shame to it. So I thought, 'Screw it. I'm gonna be me.'"

And while she values the classical tradition of throat singing ("It's the most beautiful thing in the world"), Tagaq insists that what she's doing is a far cry from the conventional — if you can call any kind of throat singing conventional — conception of her art.

"I'm singing the same way that I paint or cook or hump or anything. I don't like having the burden of claiming to spread my culture around — like, if I was born in Poland, I would be doing something Polish. I was raised in Nunavut. I'm Inuk."



"Like Edith Piaf, Or Something Totally Emotional" | So said Björk about Tagaq's unique vocal style. PHOTO SUPPLIED

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# Tales From The Drumkit



Getting Their Jicks | Janet Weiss and the band are having a smashing time on the road with Stephen Malkmus. PHOTO SUPPLIED

## ROCK SAGE JANET WEISS RETURNS TO EDMONTON, THIS TIME 'ROUND WITH STEVE MALKMUS AND THE JICKS

STEPHEN MALKMUS AND THE JICKS

w/ Blitzen Trapper, Oct 24 (8pm), The Starlite Room (10030-102 St). Tickets: \$22, available through Ticketmaster (451-8000/ticketmaster.ca).

There's a nasty stereotype in the rock world that drummers are stupid. In fact, there are several jokes on the subject. (What do you call a drummer with half a brain? Gifted.)

Well, Janet Weiss is proof positive that the "dumb drummer" stereotype just isn't true. I'm pretty sure she has a brain. She may even have two. The last time Weiss and her

surprise anyone anymore," Weiss says. "You know, they can watch clips on YouTube of our new songs that aren't even out yet. Ten years ago, it used to be way easier to surprise people. People never knew what you sounded like or knew what you sounded like. Now it's totally different and takes a lot more energy to make something new happen."

When asked about her influences as a drummer you might expect the usual pocket response of Bonham and Moon, and Weiss does acknowledge the greats, but her immediate response is more thoughtful. (There she goes with the brains again.)

"Guitar players influence me more than drummers in a certain way," Weiss says. "Most of the songwrit-

she explains. "I like connecting with people and trying to make an impression on someone. I hope they can have an experience that they will only have that one time and will never happen again no matter how hard they try."

"It's hard to plan what a show is going to be like until it starts," she continues. "The best moments are when something unexpected happens and for some reason we take a turn that makes something we've never made before. Or when Steve breaks two strings and we have to stop the song right in the middle. It's about something that happens that nobody expects."

"I try to be more in the moment during a show more than any other

**"WITH THE INTERNET IT IS SO HARD TO SURPRISE ANYONE ANYMORE. YOU KNOW, THEY CAN WATCH CLIPS ON YOUTUBE OF OUR NEW SONGS THAT AREN'T EVEN OUT YET. TEN YEARS AGO, IT USED TO BE WAY EASIER TO SURPRISE PEOPLE."**

brains were in Edmonton, she and the now-defunct Sleater-Kinney were opening for Pearl Jam. This time, she's in Edmonton to drum for Stephen Malkmus and The Jicks in support of their album *Real Emotional Trash*.

Since her last stop here, though, everything in music has changed — in large part from this crazy thing called the World Wide Web.

"With the Internet it is so hard to

ers I play with are guitar players, so I try to add to the melody rather than just chopping wood in the background. I try to draw from vocals and guitars and the other musical ideas that tend to take me off in a certain direction."

As for her contributions to The Jicks' live show, Weiss gets a little more philosophical.

"It's more spiritual for me than just being up there and doing an action,"

time in my life. That's probably why I do it. It just feels like it could be the first or the last moment of your life — you really can't tell. It's like suspended animation and the only thing going on is the connection between you and your bandmates and the people who are watching. And hopefully there is some kind of electricity there but it doesn't always work out that way. I hope for it every time."

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## CD REVIEWS



Blues  
**ROBIN HUNTER & THE SIX FOOT BULLIES**  
*You Just Gotta Get Used To It*  
(Independent)  
★★★★☆

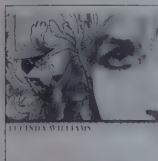
Raw. That's the best way to describe the most recent album by Edmonton's Robin Hunter and

The Six Foot Bullies, their first in five years. The 10-track *You Just Gotta Get Used To It* is an eclectic, mostly acoustic mix of blues, zydeco, folk, and rock that smacks of desperation, longing, and inner hunger. It's a bit uneven over the long haul — the opening track "Drunk Limousine" is a weird little ditty, "A Way Out of the Irons" is a plaintive plea for understanding, while the sorry, hurting blues tune "Dark Days Ahead" lays bare the soul. The sparse, regretful "Hard to Speak What You Wish" is a mournful lament for missed opportunities that makes good use of Hunter's wailing voice and John Woroschuk's mandolin picking.

Hunter's got a great set of local musicians to jam with, including bassist Thom Golub, accordionist Johnny Blerot, and drummer John Newton, who shows up on a couple of tracks. It all comes together in a way that makes you realize it's The Six Foot Bullies that round out the album.

PAUL MARCK

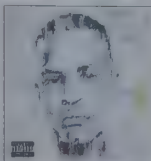
Folk Rock  
**LUCINDA WILLIAMS**  
*Little Honey*  
(Lost Highway)  
★★★★☆



Not even the fact that two of the 13 songs have "Tears" in the title can hide the fact that *Little Honey* is one of the most upbeat records Lucinda Williams has ever recorded — and the rip-roaring opening track "Real Love" sounds all the more striking coming after the wallow in misery that was last year's *West*. Why, Williams even covers an AC/DC song on this one (a slightly awkward version of "It's a Long Way to the Top")! Not that the album doesn't have its poignant moments — the ballad "If Wishes Were Horses" suits Williams' bruised-and-battered voice to a T, and there's a nearly nine-minute track called "Rarity" on which Williams begs a too-pure-for-this-world rock singer not to be seduced by the record industry. But I got the biggest kick out of hearing Williams whoop it up on shameless tracks like "Honey Bee," singing about getting her lover's "sweetness" all up in her air and his "honey" all over her tummy. I'm not sure, but I think she might be singing about semen.

PAUL MATWYCHUK

Hip Hop  
**T.I.**  
*Paper Trail*  
(Atlantic)  
★★★★☆



*Paper Trail* is not a reflective confessional — T.I. only makes a few references to the incident that earned him his impending jail sentence (namely his attempt to buy machine guns from an undercover federal agent). For the most part, it's business as usual for the Atlanta rapper. The beats are better than they were on *T.I. vs. T.I.P.*, with DJ Toomp back and Kanye giving him a really twisted acid trip in the form of "Swagga Like Us." *Paper Trail* is best during the joyous (and overdue) collaboration with Ludacris "On Top of the World," and guilty pleasures like the Lil Wayne-inspired "Whatever You Like." But too often T.I. simply coasts: "Porn Star" is as vacuous as its title suggests, and "Slide Show" proves John Legend is really just, well, boring. The decision to avoid introspection is a missed opportunity for T.I., although the real (and potentially depressing) epiphany here is that maybe T.I. just can't do rumination as well as ruination — of other rappers, haters, and even himself.

RENATO PAGNANI

Indie  
**JILL BARBER**  
*Chances*  
(Outside)  
★★★★★



Close your eyes as you listen to songstress Jill Barber's latest, and you'll swear it's 1962 all over again. Barber's fourth release is a shining gem that reflects the best of a bygone generation of singers. A bouncy, flouncy balladeer who defies any single label — Barber is a flapper, torch singer, orchestra siren, and jazz warbler all rolled into one. Mix in a liberal dose of Patsy Cline — as on the title track — and you've got *Chances*, a rich take on the old-fashioned crooning popular in grandma and grandpa's day. The disc's 10 original tracks lean heavily on lush orchestrations by Les Cooper, the perfect accompaniment to Barber's rich, versatile voice. There are smouldering tales of loves won and lost in "Be My Man" and "Old Flame," contrasted by the upbeat "Oh My My," and the brooding "Take It Off Your Mind." I can't wait to find out what direction Barber takes her music in the years to come; apparently this talented chanteuse isn't daunted by anything.

PAUL MARCK

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MUSIC PREVIEW • SECULAR AMERICANA • BY VALERIE SIEBERT | 587 words

## Best Chorus Line Ever

**HAYES CARLL TAKES THE PISS OUT OF REALITY TELEVISION, JESUS, AND CHEATERS — ALL IN A SINGLE SONG**

HAYES CARLL

w/ Scott Nolan, Oct 29 (8pm). The Pawn Shop (10551-82 Ave). Tickets: \$12, available through Ticketmaster (451-8000/ticketmaster.ca).

"If I ever find Jesus, I'm kicking his ass!"

That's the last line of the chorus for this year's Americana Music Association's winner for Song of the Year: Hayes Carll's "She Left Me for Jesus." The video for the song, viewable in all its blasphemous glory on Carll's website ([www.hayescarll.com](http://www.hayescarll.com)) is a real must-see: a camera crew for a fictional show called *2-Timerz* follows a man's girlfriend to find her cheating on him with a sandal-wearing, robe-clad, spitting image of Jesus Christ. I just have to ask... why?

"Troy Campbell, who used to be in a band called Loose Diamonds, and [animator] Dano Johnson have a production company in Austin that does videos and cartoons," Carll explains. "They were hanging out at Crystal Beach (Texas), where I used to live and we were watching this

show called *Cheaters*, which is a reality show where you go to the studio to stop someone who's cheating on you and they try and catch 'em in the act and it's just really bad reality TV where they put people in volatile situations and just make them look ridiculous. Troy just mentioned that would be a funny idea for this song 'She Left Me for Jesus' and so we just started kicking it around. Soon they came up with a script and so we got together for a couple days and had some fun."

Including this tasty piece of artistry, Carll's most notable other recent feat would be his latest album and first major label release, *Trouble in Mind*. What's the difference between this and his previous independent releases? "We had a bigger budget!" Carll laughs. "So I didn't have to spend my own money this time. In the past we just jumped in the studio and did as much as we could with as little as we had, so it was pretty rushed and we didn't get to flesh out ideas as much as I wanted to. And this time we had the luxury of taking our time and trying out songs until we found what we wanted, and that made a big difference."

But this year wasn't all triumphs and happiness: Carll gained a tale

of woe courtesy of Hurricane Ike. "I used to live on the Bolivar peninsula in a little town called Crystal Beach," he says, "that's where I first started singing in the bars at 22. It's a very small community and it bore the full brunt of the storm, which washed away, like, nine out of 10 houses. My parents' house, my grandparents' house, pretty much everybody I know lost everything out there. To me, it was a special community that was unlike anywhere I've travelled to all over the world — it was my favourite place to be. It's hard to realize that it's gone. It's just a tragedy. I was actually in Europe when it happened, which was also pretty weird, being away from home when everything you know is washing away." Despite the decimation, Carll is still hopeful that fundraising and increased awareness will help restore Crystal Beach to its former glory.

One plus to come out of this for the young country up-and-comer, however, is inspiration. "I've been doing a lot of writing lately but right now we're traveling pretty hard. We're out touring for a month. And we'll work through the rest of the year and come January I'll take a little time off and go try to work out some of these songs."

## SEEN IT LIVE • GREAT GIGS YOU MISSED LAST WEEK



**Wonderlust Glow** | Even without his tiny leaping Sex Nymphs onstage, Gogol Bordello's Eugene Hütz glows with nuclear energy. While their concert at Ed's last week was a little less dangerous than their famous '06 Sidetrack show, our sweetie asses still got themselves kicked mercilessly. PHOTO BY FISH GRIWOKOWSKY

### GOGOL BORDELLO EDMONTON EVENT CENTRE • OCT. 15

It wasn't until the closing moments of the Secretaries' sweet, sweet opening set that I realized it was too late to turn back for a beer. The audience had closed in around the stage and had no intention of backing up — or being gentle. Not that beer would have helped. The champagne-cork spasm of the crowd was inevitable — everyone suddenly turned bansheeshitcrazy the second they heard violinist Sergey Ryabstev's wailing Romany call to arms from backstage. Hütz and the band sprinted out, laid down hit after hit, the crowd funneled wildly, stealing hats and shoes and gropes. Yuri's accordion swelled and shrank, and the girls did backup dance routines between characteristic shrieks. It was everything a GB fan could have

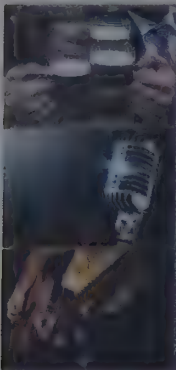
hoped for, from the slew of singles off *Underdog World Strike* (including a red wine-sloshed rendition of "Start Wearing Purple") to the lung-crushing joy of "Wonderlust King," to the morbid lullaby in "Alcohol" — the night soaked through the shirts and souls of everyone with a screeching gypsy kid inside them. FAWNDA MITHRUSH

### CHAD VANGAALAN MCDOUGALL UNITED CHURCH • OCT. 17

The towering organ pipes behind the pulpit at the McDougall United Church command the respect of even non-believers, but Chad VanGaalán isn't fazed at all opening the WCMAs festival last Friday night. His first anecdote between songs begins like this: "So on the way here, we were talking about erect penises being blasphemous..." He's laid-

back about the music, too, bringing a cellist onstage who he's never rehearsed with before and he only laughs when the motor on his rickety homemade drum machine goes out of control, bringing "Cries of the Dead" up to near-chimpunk speeds. This only makes the spectacle more impressive — you hang off of every note because it could all fall apart at any moment. But it doesn't: VanGaalán plays most of *Soft Airplane* and it sounds excellent. He tells stories that he seems to make up on the spot, and they're funny. For an encore, he writes two new half-songs onstage, insecurities and ego be damned. And on a final whim, he closes with the lullaby-like "Sing Me 2 Sleep." Then he walks offstage with a shrug and a wave, and awe settles into envy. That fucker makes it all look so easy. MICHAEL HINGSTON

History and Hospitality on tap



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**LIVE MUSIC****THURSDAY****Alternative**

**3 INCHES OF BLOOD** THE STARLINE ROOM 0030 102 ST. With Evlie and guests. Doors 8 p.m. Tickets thru www.ticketmaster.ca.

**Concerts**

**AARON LINES** FESTIVAL PLACE 1000 102 ST. SHERWOOD PARK Doors at 7:30 p.m. Info: www.festivalplace.ab.ca

**AN EVENING WITH BARNEY BENTALL & TOM WILSON** THE ARDEN THEATRE #5 ST. ANNE ST. ST. ALBERT Doors 7:30 p.m. Tickets thru www.ticketmaster.ca. Info: www.ardentheatre.com.

**Jazz**

**DON BERNER** FOUR ROOMS #137 CITY CENTRE EAST, 102 AVE. & 100 A ST. Doors at 8 p.m.  
**DUELING PIANO SHOWS** THE IVORY CLUB 2940 CALGARY TRAIL. Dueling piano shows every Thu 8 p.m., Fri & Sat 9 p.m.  
**GRAHAM LAWRENCE** CHATEAU LOUIS 1177 KINGSWAY Doors at 8 p.m.

**FRIDAY****Alternative**

**JODIE LESLIE** SAWMILL BANQUET AND CATERING CENTRE 3840 76TH AVE. CD release party for "Resonant Frequency." From 7-11 p.m.

**SCOTT COOK** FRESH START BAKERY & BISTRO 404 RIVERBEND SQUARE S5 at the door. Info: www.freshstartbistro.com/780-433-9623

**TERRY JORDEN MURRIETA'S BAR AND GRILL** 10612 WHYTE AVE. From 8-10 p.m.

**THANEAH KROHN** THE CARROT COMMUNITY ARTS COFFEEHOUSE 9351 18 AVE. Doors at 7:30 p.m. \$5 at the door.

**Blues & Roots**

**LOUISIANA GUARD DOGS** THE ROCK PUB AND GRILLS 570 ST. ALBERT RD. ST. ALBERT Doors at 9 p.m. No cover.  
**RED HOUSE** HILL TOP PUB 8220 106 AVE. Doors at 9:30 p.m. Info: 780-490-7359.

**Concerts**

**CELINE DION** RECALL PLACE 7424 118 AVE. Doors at 8 p.m. Info: www.ticketmaster.ca

**DIO SPIRITOSO** MUTTART HALL, ALBERTA COLLEGE 10050 MACDONALD DR. With Jeffrey McFadden and Andrew Zohn. Doors at 8 p.m. Info: www.edmontonclassicalguitarsociety.org/780-469-9580

**MICHAEL KASHAMMER** THE ARDEN THEATRE #5 ST. ANNE ST. ST. ALBERT OCT 24 Doors at 7:30 p.m.

**PAN-CANADIAN NEW FOLK ENSEMBLE** ST. BASIL'S CULTURAL CENTRE 10819 71ST AVE. Presented by the Full Moon Folk Club. Info: 780-438-6410

**VOICES FOR HOSPICE** FRANCIS WINSPEAR CENTRE 9170 102 AVE. With Canadian Idol finalists Martin Kerr and Oliver and Sebastian Pigott. 6 p.m. line art auction. Concert at 7 p.m. Info: www.pilgrimsforhospice.ca.

**Jazz**

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**GRAHAM LAWRENCE** CHATEAU LOUIS 1177 KINGSWAY Doors at 8 p.m.

**Pop & Rock**

**THE CLASSICS** CASINO EDMONTON 7055 ARGYLE RD. Info: 780-463-9467

**HEADWIND** JEXVILL & HYDE PUB 10209 100TH AVE. cover. Doors at 9 p.m. Info: 780-425-5381

**MARK & TASHA** CHATEAU LOUIS 1177 KINGSWAY Doors at 8:30 p.m.

**VIP YELLOWHEAD** CASINO 12464 153RD ST. Info: 780-424-9467

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**COMING**

**OCT 23** — 3 INCHES OF BLOOD AND EVILE Starline Room  
**OCT 25** — FEMBOT'S Pawnshop  
**OCT 24-25** — CELINE DION Recall Place  
**OCT 25** — BEDOUIN SOUND CLASH Edmonton Event Centre  
**OCT 26** — WAYNE NEWTON River Cree Resort & Casino  
**OCT 29** — BOB DYLAN Recall Place  
**OCT 30** — LADYHAWK Pawn Shop  
**OCT 31-NOV 1** — MOURNING WOOD Urban Lounge  
**NOV 1** — RINGER ELEVEN Starline Room  
**NOV 1** — DAVID USHER Jet Nightclub  
**NOV 1** — KIM MITCHELL Shaw Conference Centre  
**NOV 5** — IAN TYSON Winspear Centre  
**NOV 6** — 54-40 Myer Horowitz Theatre  
**NOV 7** — APRIL WINE Century Casino  
**NOV 7** — THE JABBAWOCKEEZ Edmonton Event Centre

**SATURDAY****Alternative**

**BEDOUIN SOUND CLASH** EDMONTON EVENT CENTRE 2556-882 170 ST. Doors at 7 p.m. All ages. Info: www.edmontoneventcentre.com

**HEY OCEAN** EDMONTON EVENT CENTRE 2556-882 170 ST. Info: www.edmontoneventcentre.ca

**TERRY JORDEN MURRIETA'S BAR AND GRILL** 10612 WHYTE AVE. From 8-10 p.m.

**Concerts**

**CELINE DION** RECALL PLACE 7424 118 AVE. Doors 8 p.m. Info: www.ticketmaster.ca

**CHILLIWACK CENTURY CASINO** 13103 FORT ROAD NW Doors at 7 p.m.

**Jazz**

**AUDREY OCHOA** FOUR ROOMS #137 CITY CENTRE EAST, 102 AVE. & 100 A ST. Doors at 9 p.m.

**DEVIN HART** JEFFREY'S CAFE & WINE BAR 9640-142 ST. \$10 at the door. Info: www.jeffreyscafe.com

**DUELING PIANO SHOWS** THE IVORY CLUB 2940 CALGARY TRAIL. Dueling piano shows every Thu 8 p.m., Fri & Sat 9 p.m.

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**MARK & TASHA** CHATEAU LOUIS 1177 KINGSWAY Doors at 8:30 p.m.

**VIP YELLOWHEAD** CASINO 12464 153RD ST. Info: 780-424-9467

**SUNDAY****Alternative**

**CELTIC MUSIC SESSION** DEVANEY'S IRISH PUB 9018 88 AVE. Hosted by Keir-Lynne Zwickler from 4-7 p.m.

**PETRO POLJUN** CHATEAU LOUIS 1177 KINGSWAY Doors at 5 p.m.

**Blues & Roots** RON TAYLOR SECOND CUP 1236 124TH ST. No cover, 2-4 p.m. Info: 780-451-7574

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**Blues & Roots**

**SLOWBURN** O'BRYNE'S IRISH PUB 10616 WHYTE AVE. Doors at 9:30 p.m.

**Concerts**

**BOB DYLAN** RECALL PLACE 7424 118 AVE. Doors at 7:30 p.m. Tickets thru www.ticketmaster.ca

**LIVE FROM THE MUSEUM: THE U-2 REVUE** ROYAL ALBERTA MUSEUM THEATRE 12845 102 AVE. Museum Cafe. With a mix of new artists, age 22 and under, and professionals conducting Master Jam sessions. Tickets: \$10 at the museum or CKAU studio

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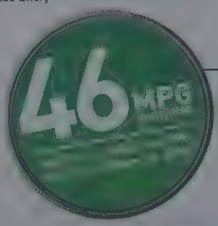


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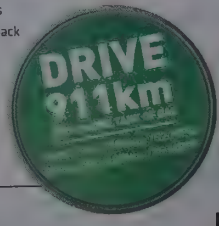


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MOVIE PREVIEW • ANIMATION ANTHOLOGY • BY PAUL MATWYCHUK (328 words)

## A Stop-And-Go Career



Click Of The Shutter, Click Of The Keys | The camera hero of J. Scott Portingale's *Midnight Matinee* gets to work typing out his latest script. PHOTO SUPPLIED

### ANIMIX CURATOR J. SCOTT PORTINGALE EXPLAINS HOW HE DOVE INTO THE WORLD OF STOP-MOTION ANIMATION

#### ANIMIX

Curated by J. Scott Portingale. Metro Cinema (Zeilid Hall, The Citadel). Thu, Oct 30 (8pm).

J. Scott Portingale's 10-minute stop-motion animated film *Midnight Matinee* tells the story of a camera whose owner has left his apartment for a few days to go on a trip. The camera refuses to stand idly on its tripod inside the hall closet, however; instead, it breaks free, reads a couple of books about filmmaking, and then sets to work creating its own piece of stop-motion animation.

Just five years ago, you see, Portingale was working as a commercial diver. The money was decent, but the job wasn't doing anything to fulfil his creative side. "I'd been interested in filmmaking ever since high school," says Portingale, who grew up in Didsbury halfway between Red Deer and Calgary, "but it always seemed like a pipe dream. It was like saying you wanted to be a rock star or something. It wasn't until I was about 25 that I decided, 'I'm going to go to film school. I'm going to move to Edmonton, I'm going to do what it takes.' I saw just a lifetime stretched

out ahead of me of diving underwater and I knew it wasn't going to give me satisfaction."

When Portingale hooked up with FAVA here in Edmonton, he wasn't planning to become an animator — he says that he was more interested simply in camerawork. But after playing around with stop-motion in his first film, a vignette called *Photosynthesis*, FAVA encouraged him to follow it up with something in the same vein. Like *Photosynthesis*, *Midnight Matinee* (much of which Portingale filmed on weekends in a room at a friend's house, more than 200 kilometres away) deals with a camera that indulges its creative side when its owner leaves the apartment, but it's much more ambitious: in-

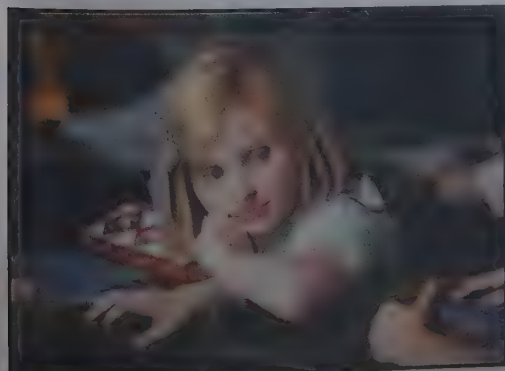
stead of grainy black-and-white, the photography is in colour, the camera has a much more distinctive personality, there's a bigger cast of supporting characters, and the animation is much smoother.

"Well," Portingale admits, "the character of the camera really has only two or three axes of movement, which makes it a whole lot easier to animate. There's no elbows or knees to bend. And I think the lighting and the music help disguise how bad my animation actually is. Someone who can show a character walking and breathing believably — that's animation, and it's very hard to do."

Portingale will be giving Edmontonians a taste of some of the stop-motion animation that impresses

him most with Animix, an evening of short films that he's curating at Metro Cinema next Thursday. Besides *Midnight Matinee*, he'll be screening work by local filmmakers Aaron Munson and Sean Dykink, as well as more prominent international hits such as *The Raft* by Germany's Jan Thüring and the exquisite Oscar-nominated NFB short *Madame Tut-Li-Putli*, by Chris Lavis and Maciek Szczerbowski. "This is stop-motion at its peak today," Portingale says. "The Raft I'm especially in awe of — to this day, I still don't know how they did the water."

And coming from an animator who used to spend his days swimming around underwater, that's high praise indeed.



Several Notches Above Bratz And Barbies | Abigail Breslin's character in *Kit Kittredge: An American Girl* aspires to become a newspaper reporter, not a bubbleheaded clotheshorse. PHOTO SUPPLIED

## DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY

#### DEPRESSION DOLL!

**Kit Kittredge: An American Girl**  
CAST | Abigail Breslin, Julia Ormond, Chris O'Donnell, Wallace Shawn

Here's one of the most unjustly overlooked films of the year — although *The Dictator* supposes you can be forgiven for thinking that a movie based on a line of dolls didn't look too promising. But the story's Depression-era setting, which seemed overly quaint to many critics upon its release, has grown surprisingly relevant, and director Patricia Rozema (*I've Heard the Mermaids Singing*) gets a winning lead performance from Abigail Breslin as a nine-year-old who dreams of becoming a reporter. We like this kid already!

#### DEAD DOG!

**Red**  
CAST | Brian Cox, Tom Sizemore, Kim Dickens, Robert Englund, Amanda Plummer

"Red" is the name of the aging hounddog who means everything in the world to small-town widower Brian Cox — so you can understand why Cox gets so upset when the dog is killed by a trio of teenage punks. And that's the setup for this unusual revenge drama from director Lucky McKee (whose debut feature *May* was also a gripping character study of a social outsider). The film isn't without problems, but Brian Cox is completely fascinating as a man who walks that fine line between crazy old coot and wily old snake.

#### DDs!

**Zombie Strippers**  
CAST | Jenna Jameson, Robert Englund, Shamron Moore, Roxy Saint, Joey Medina

Wow, you know it's a slow week for DVDs when not one but two Robert Englund movies make the cut. And just to be clear: *The Dictator* isn't exactly recommending *Zombie Strippers*, but at the same time, doesn't a movie that manages to incorporate gory zombie attacks, strip routines, satire of George W. Bush, dozens of tributes to Theatre of the Absurd (including several lines of dialogue lifted straight from *Rhinoceros*), and a battle to the death between two of the title characters deserve some kind of mention?



# A Masterpiece Arises



**FREEDOM OF CHOICE G.H. LEWNER**  
**LARISA SHEPITKO'S THE ASCENT ISN'T JUST A GREAT ANTIWAR FILM; IT INSPIRED HER HUSBAND TO MAKE ONE TOO**

Wife-and-husband director teams are few and far between in the annals of movie history. A few recent examples — James Cameron/Kath-

ryn Bigelow, Clint Eastwood/Sondra Locke — come to mind, but how often can you argue that both wife and husband have been responsible for two of the greatest antiwar masterpieces in the history of cinema?

Larisa Shepitko was a Ukrainian director who completed six uncompromising films under the suffocating Soviet straitjacketing of east European cinema before dying in a car accident in 1979 at the age of 40. *The Ascent*, her haunting 1977 examination of the Byelorussian war zone of 1941, inspired her husband, Russian filmmaker Elem Klimov, six years later to make *Come and See*, a horrific recreation of Nazi brutality in the Russian countryside of

1942. The fact that two films so different in tone, scope, and structure, both working within the same genre, could emerge from a single marriage is nothing short of miraculous.

*The Ascent* is the story of two partisans who embark upon a search for food to assist a small group of

**WATCH THE ASCENT ONLINE AT VIDEO.GOOGLE.CA.**

refugees who have sought haven in the woods after the Nazi destruction of their village. The pair is recaptured and sent to a jail in a Nazi-occupied provincial town to await execution. While being tortured, one

of the partisans agrees to join the Nazis as a collaborator in exchange for his life. The second partisan refuses, and joins his fellow prisoners in their death march to the weekly hangings that occur in the town's central square.

A film of enormous emotional power, *The Ascent* portrays the responsibility of choice and the infinity of consequences that flow from one's choices better than any film I have ever witnessed. Set in a small town in the midst of a harsh and brutal winter (Shepitko portrays snow both oppressive and restorative), *The Ascent* quietly captures the everyday insanity that pervades every war zone without submitting

the viewer to heavy-handed allegory or grandstanding acting. Shepitko's direction is filled with shocking points of view, extreme, unorthodox angles, and dreamlike imagery that transforms the audience into entranced bystanders, mesmerized by the brutality, banality, and madness of war.

These days, the term "masterpiece" gets applied to every half-baked piece of garbage that supposedly asks big questions (*There Will Be Blood* being a particularly egregious recent example). Whether a film as beautiful and mysterious as *The Ascent* will ever be recognized as one is immaterial. It just is — and thank the cinema gods for that!

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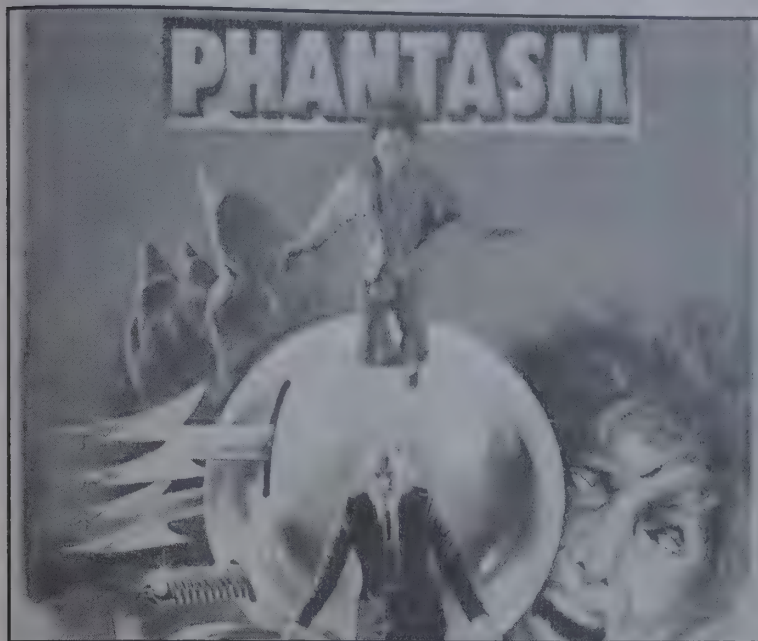
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MOVIE PREVIEW • SCARY MONSTERS, SUPER CREEPS • BY RENATO PAGNANI | 400 words

# City Of Champions ... And Flesh-Eating Ghouls



The Tall Man Walks Again | Don Coscarelli's 1979 classic *Phantasm* is one of the highlights of the Deadmonton Horror Festival this weekend. STOCK IMAGE

**JASPER AVENUE WILL  
FLOW RED WITH BLOOD AND  
FILL UP WITH ZOMBIES, IF  
DEADMONTON ORGANIZER  
DEREK CLAYTON HAS HIS WAY**

#### DEADMONTON HORROR FESTIVAL

Metro Cinema (Zeidler Hall, The Citadel), Oct 24-26.  
Weekend passes: \$50.

When Matt Acosta and Derek Clayton were considering potential names for their horror film festival, they wanted to pay tribute to its gore-drenched predecessor.

Return to Odd was a one-off horror

ways use it to slander the city. What better way to take it back than to use it as the name of a horror festival? The funny thing is, after we had settled on the name, Chris finally got in touch with us and said, 'Yeah, you could've totally called it Return to Odd.' But he also said he preferred Deadmonton, so we stuck with it."

The festival – which will feature cult classics such as the 1979 slasher flick *Phantasm*, new releases including *My Name Is Bruce* (starring horror hall-of-famer Bruce Campbell as himself), and shorts from

Deadmonton is the natural outgrowth, he says, of a healthy local horror scene. Edmonton is the perfect city to support a festival like Deadmonton, and NBC's decision to film the spooky television series *Fear Itself* here in 2007 is only more proof that our wintry city can create chills in more ways than one.

Clayton worked on the set of the horror anthology while it was filmed in Edmonton and St. Albert last winter. "I've always said that Edmonton is a great horror city," he says, "and when *Fear Itself* was brought here, people began to really believe that.

**"I'VE ALWAYS SAID THAT EDMONTON IS A GREAT HORROR CITY," SAYS DEADMONTON ORGANIZER DEREK CLAYTON, "AND WHEN *FEAR ITSELF* WAS BROUGHT HERE, PEOPLE BEGAN TO REALLY BELIEVE THAT."**

film fest in 2004 – the mastermind of Chris Bavota, who at the time owned the local film outlet Oddity Cinema. (He has since left town to expand his empire out east.)

"We wanted to see if we could call it Return to Odd again, but we couldn't get hold of Chris because his e-mail had changed," Clayton says. "When we couldn't get in touch with him we thought, 'Well, we better just change the name,' so we rebranded the festival Deadmonton."

"We wanted to take back the name," he continues. "People al-

local filmmakers – starts today and runs through Sunday, but with the amount of material the organizers had to choose from, three days just might not be enough.

"We could've done more," Clayton agrees. "When we started on booking films, distributors were coming to us and asking us to screen films, and that was really surprising. We were like, 'Wow, we needed more time for the festival.' Unfortunately, we're sandwiched between two events at the Metro, so hopefully next year we'll expand it by a day or two."

Everyone who worked on the show loved their time here, and has nothing but positive things to say about Edmonton and its scene. And Deadmonton is looking to build on the momentum that *Fear Itself* and Return to Odd started.

"If you're a fan of horror, you owe it to yourself to check the festival out," he continues. "We have some really great films being screened, some making their Canadian premieres. Plus, there's just going to be lots of blood and guts. What else do you need?"

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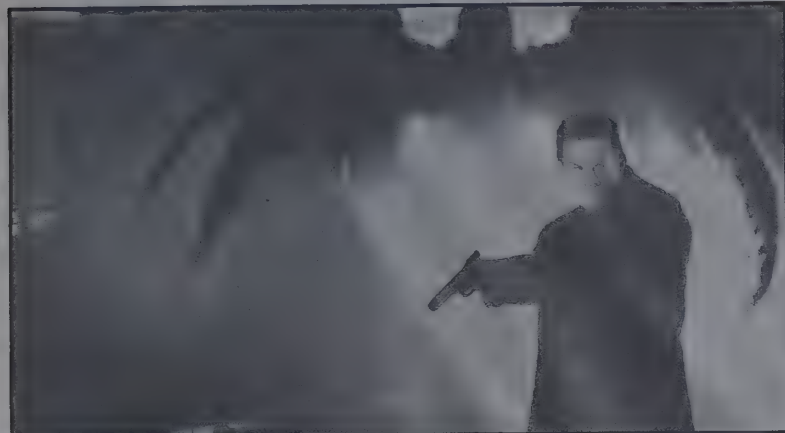
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# Mark Wahlberg Talks To Criminals



Say Hi To Your Demonic Mother For Me | Mark Wahlberg is menaced by a winged otherworldly creature for some reason in *Max Payne*. PHOTO BY MICHAEL GIBSON

**MAX PAYNE IS A MOVIE BASED ON A VIDEOGAME. IT'S AWFUL, BUT YOU PROBABLY KNEW THAT ALREADY**

#### MAX PAYNE

Directed by John Moore. Starring Mark Wahlberg, Mila Kunis, Ludacris, Beau Bridges. Now playing.

★☆☆☆

*Max Payne* is the latest addition to Hollywood's long list of movie adaptations of popular videogames, a genre that has produced the most consistently awful films of the last 20 years, even if you don't count the ones directed by Uwe Boll. The 2001 game that inspired *Max Payne* was a noir-style shooter about a vigilante cop battling a corporate conspiracy. While the story was dark, the action and gunplay

were obviously influenced by Hong Kong action films like John Woo's *Hard Boiled*.

That's a pretty sturdy setup, and you'd think it would at least give director John Moore (*Flight of the Phoenix*, *The Omen*) the material to create a decent time-passer of noir mystery or a punchy action flick. Unfortunately, *Max Payne* is neither decent, punchy, mysterious, nor filled with action. The most charitable thing to say about it is that it's forgettable.

The plot doesn't stray too far from the one in the game: humorously named Max Payne (Mark Wahlberg) searches for the men who killed his wife and child. The dudes turn out to be junkies, high on a new drug called Valkyrie. During his investigation, he bumps heads with sexy Russian as-

sassin Mona Sax (Mila Kunis, from *Forgetting Sarah Marshall*), whose sister might have been killed by the same guys. They team up to uncover the truth about the killings and take down the evil corporation behind all the malfeasance.

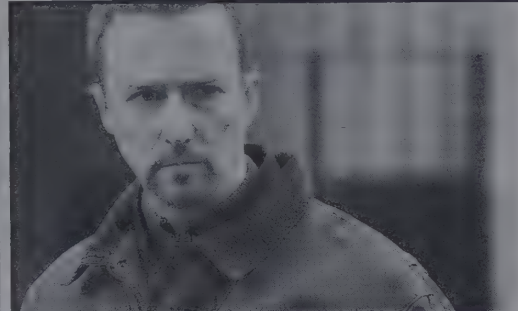
Moore takes a few visual cues from *Max Payne* the game — pitch black streaks in a snowy, bleak New York — but bizarrely, he makes no attempt to replicate its action elements. I can't figure out the thought process that led Moore to take a game that made such a point of copying the madness of Hong Kong action films and turn it into a bland shoot-'em-up.

Wahlberg does an awful job playing the morose, taciturn Payne, a character who you'd think would not exactly be challenging to play. What happened to the actor who gave such a funny, foul-mouthed performance in *The Departed*? True, Max is supposed to be full of pain and suffering, but Wahlberg seems to have mistaken numbness for melancholy.

Rap star Ludacris turns up in as an Internal Affairs agent and Chris O'Donnell has a cameo as a wimpy businessman. Neither does anything memorable. Kunis is an interesting choice to play an assassin — with those dark, sultry eyes and plush lips, she's sort of a younger version of Angelina Jolie in *Wanted* — but while she can brood with the best of them, the façade falls apart the moment she picks up a gun.

You would think moviegoers would be especially wary by now of any movie based on a videogame, but that doesn't seem to be the case at all: *Max Payne* was the number-one movie in North America last week. At this rate, I wouldn't be surprised to see *Wii Fit*, starring Kate Hudson, coming to theatres some time in 2012.

# Edward Norton Vs. Baby-Ironing Cop



I Don't Give A Damn About My Badge Reputation | Edward Norton is one of New York City's finest in *Pride and Glory*. PHOTO SUPPLIED

**PRIDE AND GLORY COULD HAVE USED A LOT LESS RIDICULOUS "GRITTIENESS" AND A LOT MORE NORTON**

#### PRIDE AND GLORY

Directed by Gavin O'Connor. Starring Edward Norton, Colin Farrell, Jon Voight. Opens Fri, Oct 24.

★★★★☆

The existence of the *CSI* franchise is just one factor among many that led to the ruination of *Pride and Glory*. While everyone has that friend who feels the need to point out that 'It takes, like, days for fingerprints to be processed,' I'd like to believe that in real life, as well as in fiction, crime scene investigators everywhere can tell instantly when someone has had a baton shoved down their throat — even if they're just eyeballing it. Yet in Gavin O'Connor's take on the grim police drama, no one seems to notice ... or worse, care.

To be fair, a heartless New York where the cops are as dirty as the city streets is clearly what O'Connor is going for. It's icy cold and just before Christmas when four police officers from the 33rd detachment are mysteriously killed in what seems to be a bust gone bad, but turns out to be more like a bust-nobody-knew-about. Ray Tierney (Edward Norton) is asked to head up the investigative task force; essentially, to find out what went wrong with the 33rd, where his brother Francis heads the unit.

While we may be used to Norton playingslightly twitchy characters, he easily disappears into Ray, a cop who is good almost to the point of pitiful as he survives life in his leaking boat and leaves unwelcome Christmas presents for his soon-to-be ex-wife. Ray is patient, kind, smart, and only falters when it comes to his father's (Jon Voight) domineering ways. His ability to speak Spanish, while seemingly every other police officer not only doesn't speak the language but also loathes it, gives him an advantage in the neighbourhood

surrounding the scene of the crime. But all the witnesses point not to the perp, but to corrupt cops running amok under his brother's wilfully blind eye.

And this is where the whole movie, which thus far is guilty only of a few cop clichés and misusing the "Unsteadicam" for extra-gritty effect, gets torn asunder. These police officers aren't just taking kickbacks; they've hired themselves out as assassins, they're drug-dealing druggies, and will knock off the corner store for beer money, leaving plenty of *CSI*-worthy evidence in their wake.

Running this mini-crime syndicate is Ray's brother-in-law Jimmy (Colin Farrell). Now, it's one thing to have a cop ignore a drug deal or two for cash, but having Farrell threaten to put a hot iron to a baby's face for information and then go home to his kids like he isn't crazy is quite another. That's not a dirty cop; that's a psychopath.

The moral dilemma Ray faces should have been complex: a difficult decision based on difficult questions, like how important is family versus the rule of law and do the two always intersect? Instead, *Pride and Glory* reduces Ray's choice to either throwing the insane dude living with his sister in jail or letting him go home to her every night. Hmmm ... what will he do?

The ending is spectacularly ridiculous. I don't want to spoil everything, so let me just say that while the torture scenarios, including the aforementioned scene where Jimmy shoves a police baton down a criminal's throat, left me lurching in my seat, I also unwittingly let out an exasperated "Seriously!" as we approached the finish line. The best part is the disclaimer writ large across the screen before the credits, assuring viewers similarities to actual people or events are purely coincidental. Thanks, but I already guessed that when Farrell tried to iron a baby.

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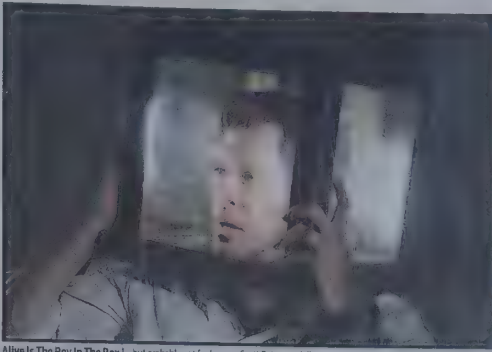
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# MOVIE GUIDE **WHAT'S PLAYING IN THE THEATRES**

## OPENING THIS WEEK

### DEADMONTON HORROR FILM FESTIVAL

A three-day feast of horror films, with an emphasis on independent productions, cult classics, and gory shorts from local filmmakers. Highlights include: **Bubba's Chili Parlor** (dir: Joe Evans; Fri, Oct 24 @ 7:50pm), **Night of the Creeps** (dir: Fred Dekker; Fri, Oct 24 @ 10:10pm), **Tokyo Gore Police** (dir: Yoshihiro Nishimura; Sat, Oct 25 @ 8pm), **My Name Is Bruce** (dir: Bruce Campbell; Sat, Oct 25 @ 11:25pm), **Wicked Lake** (dir: Zach Passero; Sun, Oct 26 @ 3pm); **Midnight Movie** (dir: Jack Messitt; Sun, Oct 26 @ 5:50pm). *Metro Cinema*



**Alive Is The Boy In The Box** | but probably not for long, as Scott Patterson falls prey to Jigsaw in *Saw V*. PHOTO SUPPLIED

### HIGH SCHOOL MUSICAL 3: SENIOR YEAR

Zac Efron, Vanessa Anne Hudgens, Ashley Tisdale, and Lucas Grabeel star in director Kenny Ortega's big-screen sequel to the Disney Channel's made-for-TV tween phenomenon, in which young lovers Troy and Gabriella face the prospect of being separated as they head off to college — and work through their heartache in song!

### THE HOUSE ON TELEGRAPH HILL

Valentina Cortese, Richard Basehart, and William Lundigan star in *The Haunting* director Robert Wise's unusual 1951 thriller about a concentration camp survivor whose life is jeopardized once again after she assumes her friend's identity in order to travel to America. *Royal Alberta Museum; Mon, Oct 27 (8pm)*

### PRIDE AND GLORY

Colin Farrell, Edward Norton, Jon Voight, Noah Emmerich, and Jennifer Ehle star in *Miracle* director Gavin O'Connor's crime saga about an investigator who uncovers a police corruption scandal that implicates not just his brother-in-law, but his entire family of NYPD officers.

### SAW V

Tobin Bell, Costas Mandylor, Scott Patterson, and Julie Benz star in director David Hackl's continuation of the gruesome horror franchise, in which a forensics expert goes to deadly lengths to hide the fact that he has been chosen to continue the Jigsaw Killer's legacy.

## ALSO PLAYING

### BODY OF LIES

Ridley Scott's latest is a smarter-than-average War on Terror thriller starring Leonardo DiCaprio as a CIA operative trying to shut down a terrorist organization and Russell Crowe as the pudgy, deskbound superior who keeps fouling things up. Leo-haters take note: the pretty boy's face takes a lot of punishment in this one.

★★★★☆

### BRICK LANE

This slow-moving immigrant drama seriously waters down Monica Ali's source novel, but the central performance by Tannishtha Chatterjee as a downtrodden Bengali woman trapped in a loveless arranged marriage is absolutely luminous.

★★★★☆

### THE DUCHESS

Poor Keira Knightley: trapped in a loveless marriage, forbidden from seeing her handsome lover, forced to endure the presence of her husband's mistress right there at the dinner table. Fans of British costume dramas will enjoy suffering right along with her.

★★★★☆

### NIGHTS IN RODANTHE

Yawn-inducing schmaltz — "yawltz" for short — adapted from the Nicholas Sparks bestseller.

★☆☆☆☆

### PASSCHENDAELE

You've got to applaud Paul Gross's determination to bring this Canadian WWI epic to the screen, but the film itself is a disappointment — an awkward mix of gritty battle scenes, sappy romantic melodrama, and corny Christ imagery.

★☆☆☆☆

### QUARANTINE

Who knew that watching a bunch of rabid zombies chase a bunch of people around a darkened apartment building could be this much fun?

★★★★☆

### RELIGIOUS

Bill Maher's atheistic docu-comedy may be an exercise in preaching to the choir, but despite its smug tone, it's reasonably entertaining — provided, that is, you're already in the choir.

★★★★☆

### THE SECRET LIFE OF BEES

Honey-coated whimsy about a runaway girl in 1964 North Carolina who finds a home with a trio of nurturing African sisters. The racial politics are a bit cloying, but director Gina Prince-Bythewood has her heart in the right place and the actresses have genuine chemistry together.

★★★★☆

### SEX DRIVE

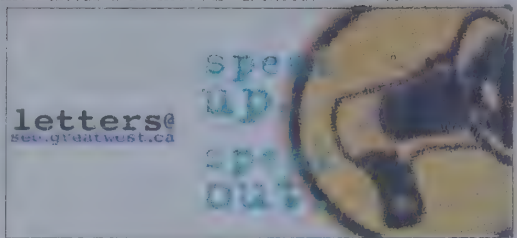
Standard-issue teen sex comedy, every bit as tedious and vulgar as it looks.

★☆☆☆☆

### W.

Oliver Stone's Bush biopic is less incendiary and stylistically experimental than you might expect from the man who made *JFK* and *The Doors*. It has more curiosity value than artistic merit, but it's still a must-see.

★★★★☆



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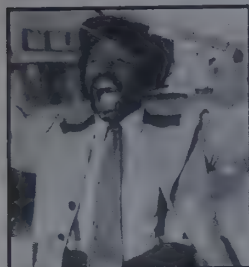
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**Rappin' And Tappin', That Was His Game** | The pioneering, profane comedian Rudy Ray Moore died Sunday at the age of 61. STOCK PHOTO

## THIS WEEK: REMEMBERING RUDY RAY MOORE (1937-2008)

**Bill Gibron, PopMatters** | "Rudy Ray Moore was the originator, a party record pioneer who turned his novelty-based fame into a string of films that forever fractured the world of blaxploitation. Frankly, all modern minority comics, as Spike Lee once said, can kiss Rudy's rather ample rump — two times! Moore was a master, a randy rappin' fool who occasionally spoke in verse, peppered his presentation with all manner of catchphrases, and practiced a kind of crackpot kung fu that had shortlisted Shaolin monks scratching

their bald heads in defensive skills disbelief. One trip through his original oeuvre provides glimpses into a guy whose personality was all about fun and fuckin' — hopefully both at the same time. He only got medieval when the man — or some other manufactured version of the cancer known as the Caucasian — came down on him. Then the prerequisite pulpit can of Me Decade whoop ass was opened up on anyone who didn't see eye to eye with this subgenre Superfly."

**Ed Champion, EdRants** | "One can't imagine a film like *Dolemite*, which Moore sank his hard-earned comedy and concert earnings

into, being made today. The so-called independent film scene now plays it too safe, fearing anything even remotely different being thrown to the audience. Moore was a man who, as the producer of *The Human Tornado*, had the good sense to let screenwriter Jerry Jones and director Cliff Roquemore run amuck: we see an antagonist's testicles munched on by rats in a torture chamber, an utterly ridiculous sendup of martial arts movies, and shots of Dolemite eating ribs that are intercut during a sex scene. The world is a lesser place without Rudy Ray Moore. His passing reminds us that we have a duty to push harder and crazier in these stagnant

times, and to realize that the craziest artists may be unexpectedly entertaining people just as hard as they are provoking them."

**Scott Marks, Emulsion Compulsion** | "Like many, I have studied and enjoyed the ineptitude of his pimp opus *Dolemite* and particularly the delirious '70s hybrid *Disco Godfather*. I still remember Dave Kehr's one-word capsule in *The Chicago Reader*: 'Yup.' Rudy did provide me with one everlasting belly laugh. My friend Brad told me that one of his albums contained a business card that read 'Good for one free bl\*ww job.' I'm still laughing at the wit."

# Scotiabank Theatre

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### SHOWTIMES OCTOBER 23 TO 29, 2008

#### GARNEAU

8714-104 STREET • 433-0710

**HEROES** TBA  
Nightly 7:00; Sat & Sun matinees 2:00

**ROCKY HORROR PICTURE SHOW**  
Saturdays October 25. Tickets on sale now

#### PRINCESS

10337-82 AVENUE • 433-0728

**BRICK LANE** PG  
Nightly 5:30, 9:00; Sat & Sun matinees 2:30. Coarse language, mature themes.

**THE DUCHESSE** 14A  
Nightly 7:00, 9:15; Sat & Sun matinees 2:00.

#### PARKLAND

201 Main Street, Source Grove • 962-2332

**HIGH SCHOOL MUSICAL 3** G  
Nightly 6:45, 9:15; matinees Sat/Sun & Tues 12:45, 3:30

**SAW V** 18A  
Nightly 7:15, 9:30; matinees Sat/Sun & Tues 1:05, 3:05. Disturbing content, gore scenes.

**NICK & NORAH'S INFINITE PLAYLIST** PG  
Nightly 7:10; matinees Sat/Sun & Tues 1:10. Coarse language.

**MAX PAYNE** 14A  
Nightly 7:05, 9:20; matinees Sat/Sun & Tues 1:15, 3:25. Violence.

**EAGLE EYE** 14A  
Nightly 6:50, 9:10; matinees Sat/Sun & Tues 12:35, 2:55.

**BEVERLY HILLS CHIHUAHUA** G  
Nightly 6:55, 9:15; matinees Sat/Sun & Tues 1:00, 3:10. Movies for Homeless (last 1:00)

**BODY OF LIES** 14A  
Nightly 6:40; matinees Sat/Sun & Tues 12:50, 3:15. Body violence, coarse language.

**PASSCHENDAELE** 14A  
Nightly 7:00, 9:25; matinees Sat/Sun & Tues 12:50, 3:15. Gore scenes, coarse language.

#### METRO CINEMA

7820-111 AVENUE (ZEDLER HALL, CROSSLAND THEATRE) • 425-9212

**UNREPENTANT: KEVIN ANNETT AND CANADA'S GENOCIDE** STC  
Thurs 7:00.

**COLONY** STC  
Fri 7:00.

**DARKNESS WITHIN** STC  
Fri 9:45.

**NIGHT OF THE CREEPS** STC  
Fri 10:10.

**LOVE HATE TRAGEDY** STC  
Sat 5:45.

**THREE FILMS BY RODRIGO GUDINO** STC  
Sat 6:25.

**SUKIDOM** STC  
Sat 7:15.

**COOL HARD CASH** STC  
Sat 7:25.

**TOKYO GORE POLICE** STC  
Sat 8:00.

**HORO WITH A SHOTGUN** STC  
Sat 10:35.

**TREVEINGE** STC  
Sat 10:40.

**MY NAME IS BRUCE** STC  
Sat 11:25.

#### GRANDIN THEATRE

GRANDIN HALL, 501 WHISTON CHURCHILL AVE., ST. ALBERT • 458-9922

**PASSCHENDAELE** 14A  
Daily 12:45, 2:50, 5:00, 7:10, 9:20

**MAX PAYNE** 14A  
Daily 1:30, 3:30, 5:30, 7:30, 9:30

**SAW V** 18A  
Daily 1:00, 3:30, 5:30, 7:15, 9:15. No passes.

**BEVERLY HILLS CHIHUAHUA** 18A  
Daily 1:10, 3:30, 5:50, 8:45, 8:35

**HIGH SCHOOL MUSICAL 3** G  
Daily 1:00, 3:10, 5:15, 7:25, 9:25. No passes.

#### LEDUC CINEMAS

4702-50 St. Leduc • 986-2728

**MAX PAYNE** 14A  
Nightly 7:10, 9:35; matinees Sat/Sun 1:10, 3:35. Violence.

**SEX DRIVE** 18A  
Nightly 7:05, 9:20; matinees Sat/Sun 1:05, 3:30. Sexual content, crude content.

**PASSCHENDAELE** 14A  
Nightly 7:10, 9:35; matinees Sat/Sun 1:00, 3:30. Coarse language.

**HIGH SCHOOL MUSICAL 3: SENIOR YEAR** G  
Nightly 6:55, 9:20; matinees Sat/Sun 12:55, 3:25

#### WETASKIWIN CINEMA 4 PLEX

3040-56 Wetaskiwin • 352-3772

**MAX PAYNE** 14A  
Nightly 7:10, 9:35; matinees Sat/Sun 1:10, 3:25. Violence.

**SEX DRIVES** 18A  
Nightly 7:05, 9:20; matinees Sat/Sun 1:05, 3:30. Sexual content, crude content.

**PASSCHENDAELE** 14A  
Nightly 7:10, 9:35; matinees Sat/Sun 1:00, 3:30. Gore scenes, coarse language.

**HIGH SCHOOL MUSICAL 3: SENIOR YEAR** G  
Nightly 6:55, 9:20; matinees Sat/Sun 12:55, 3:25

#### SOUTH EDMONTON

1575 9th Street • 436-8585

**PRIDE AND GLORY** 14A  
Fri-Thurs 12:30, 3:40, 7:20, 10:15

**HIGH SCHOOL MUSICAL 3: SENIOR YEAR** G  
Fri-Thurs 1:00, 4:20, 7:40, 9:40. No passes. Digital Cinema Fri 12:05, 3:20, 6:40, 9:15; Sun/Thurs 12:15, 3:20, 6:30, 9:15. No passes.

**SAW V** 18A  
Fri-Thurs 1:45, 4:30, 8:00, 10:30. Gore scenes, disturbing content.

**ROADSIDE ROMEO (HINDI W.E.S.T.)** STC  
Fri-Thurs 12:10, 3:40, 7:10, 10:40.

**PASSCHENDAELE** 14A  
Fri-Thurs 12:50, 3:50, 7:00, 9:50. Gore scenes, coarse language.

**MAX PAYNE** 14A  
Fri-Thurs 1:50, 4:20, 7:40, 9:30, 10:10, Wed 1:30, 4:20, 7:10, 9:30, 10:10. Violence.

**W.** STC  
Fri-Thurs 12:40, 4:15, 7:10, 9:55.

**SEX DRIVE** 18A  
Fri-Thurs 1:50, 4:50, 7:40, 10:05. Coarse content, sexual content.

**QUARANTINE** 18A  
Fri-Thurs 1:50, 4:50, 7:40, 10:05. Coarse content, sexual content.

**BODY OF LIES** 14A  
Fri-Thurs 1:15, 4:10, 7:10, 10:20. Coarse language, brutal violence.

**BEVERLY HILLS CHIHUAHUA** G  
Fri-Thurs 12:10, 2:40, 5:00, 7:20, 9:40, 10:40. Star & Striders Screening Tues 1:00

**NICK & NORAH'S INFINITE PLAYLIST** PG  
Fri-Wed 1:15, 3:40, 6:40, 9:35. Coarse language.

#### RELIGIOUS

Fri-Mon, Wed-Thurs 3:45, 6:50, 9:20; Tues & Sat 8:00. Star & Striders Screening Tues 1:00. Coarse language, mature themes.

**EAGLE EYE** 14A  
Fri-Thurs 1:30, 4:20, 7:30, 10:25

**THE DUCHESSE** 14A  
Fri-Thurs 1:20, Tues 3:20

**BURN AFTER READING** 14A  
Fri-Thurs 1:40, 4:10, 6:40, 9:20; Wed 1:40, 4:10, 9:20. Coarse language, violence.

**BOWFIRE** STC  
Wed 7:00

#### NORTH EDMONTON

14231-137th Avenue • 732-7223

**PRIDE AND GLORY** 14A  
Fri-Thurs 1:00, 4:00, 7:00, 10:00

**HIGH SCHOOL MUSICAL 3: SENIOR YEAR** G  
Fri-Thurs 12:00, 2:30, 5:10, 7:40, 10:20. No passes.

**SAW V** 18A  
Fri-Thurs 12:50, 3:10, 5:30, 8:00, 10:35. Gore scenes, disturbing content.

**PASSCHENDAELE** 14A  
Fri-Thurs 12:40, 3:20, 6:40, 9:30; Tues 3:20, 6:40, 9:30; Star & Striders Screening Tues 1:00. Gore scenes, coarse language.

**MAX PAYNE** 14A  
Fri-Thurs 12:10, 2:50, 5:20, 7:45, 10:15. Violence. No passes.

**W.** PG  
Fri-Thurs 12:40, 3:40, 6:40, 9:40, 10:40; Tues 3:40, 6:40, 9:40; Star & Striders Screening Tues 1:00. Coarse language.

**SEX DRIVE** 18A  
Fri-Thurs 1:40, 4:45, 7:50, 10:25. Coarse content, sexual content.

**THE SECRET LIFE OF BEES** PG  
Fri-Thurs 1:10, 3:50, 6:30, 9:15. Coarse language, not recommended for young children.

**QUARANTINE** 18A  
Fri-Thurs 12:10, 3:40, 6:10, 10:30. Gore scenes.

**BODY OF LIES** 14A  
Fri-Thurs 12:10, 4:10, 7:10, 10:05. Coarse language, brutal violence.

**BEVERLY HILLS CHIHUAHUA** G  
Fri-Thurs 12:20, 2:40, 5:00, 7:15, 9:45

**NICK & NORAH'S INFINITE PLAYLIST** PG  
Fri-Thurs 12:00, 3:30, 6:30, 9:50. Coarse language.

**NIGHTS IN RODANITE** PG  
Fri-Thurs 1:40, 4:45, 7:50, 10:25. Coarse content, sexual content.

**EAGLE EYE** 14A  
Fri-Thurs 1:30, 4:20, 6:45, 9:10; Wed 1:20, 4:20, 9:10

**BOWFIRE** STC  
Wed 7:00

#### CITY CENTRE 9 CINEMAS

3RD FLOOR PHASE 8 101 at 8 107 AVE. • 471-7200

**MAX PAYNE** 14A  
Fri-Thurs 12:40, 3:15, 6:50, 9:20. Violence.

**HIGH SCHOOL MUSICAL 3: SENIOR YEAR** G  
Fri-Thurs 12:30, 3:20, 6:45, 9:15. No passes.

**W.** STC  
Fri-Thurs 12:35, 3:25, 6:40, 9:25

**PASSCHENDAELE** 14A  
Fri-Thurs 1:15, 4:00, 6:39, 9:10. Gore scenes, coarse language.

**NICK & NORAH'S INFINITE PLAYLIST** PG  
Fri-Thurs 1:00, 3:50, 7:10, 9:30; Sat 7:10, 9:30; Thurs 1:00, 3:50, 9:30. Coarse language.

**BODY OF LIES** 14A  
Fri-Thurs 1:40, 4:40, 7:40, 10:10. Coarse content, sexual content.

**QUARANTINE** 18A  
Fri-Thurs 1:50, 4:50, 7:40, 10:10. Gore scenes.

**BODY OF LIES** 14A  
Fri-Thurs 12:50, 3:50, 7:10, 10:00. Coarse language, brutal violence.

**BEVERLY HILLS CHIHUAHUA** G  
Fri-Thurs 12:15, 2:40, 5:00, 7:20, 9:40; Wed 5:00, 7:20, 9:40; Star & Striders Screening Wed 1:00.

**DON GIOVANNI — AMOZART** STC  
Sat/Sun 12:00

#### CLAREVIEW 10 CINEMAS

4211-39TH AVENUE • 472-7600

**EAGLE EYE** 14A  
Fri-Thurs 4:10, 6:55, 9:35; Sat/Sun 1:30, 4:10, 6:55, 9:35

**BEVERLY HILLS CHIHUAHUA** 14A  
Fri-Thurs 4:30, 7:05, 9:15; Sat/Sun 1:40, 4:30, 7:05, 9:15

**NICK & NORAH'S INFINITE PLAYLIST** PG  
Fri-Thurs 4:35, 6:50, 9:00; Sat/Sun 1:50, 4:35, 6:50, 9:00

**AN AMERICAN CAROL** PG  
Fri-Thurs 9:10. Coarse content, coarse language.

**CITY OF EMER** PG  
Fri-Thurs 9:10. Coarse content, coarse language.

**THE EXPRESS** PG  
Fri-Thurs 9:10, 4:45, 7:25, 9:55, 12:15; Sun/Thurs 1:50, 4:45, 7:25, 9:55. Gore scenes, coarse language, brutal violence.

**STAR WARS: THE CLONE WARS** PG  
Fri-Thurs 1:20, 4:10, 6:50

**TROPIC THUNDER** 14A  
Fri-Thurs 1:45, 4:35, 7:10, 9:45, 12:05; Sun/Thurs 12:45, 4:35, 7:10, 9:45. Coarse language, crude content.

**PINEAPPLE EXPRESS** 18A  
Fri-Thurs 1:20, 4:10, 6:50

**STEP BROTHERS** 14A  
Fri-Thurs 1:35, 4:40, 7:15, 9:40, 12:00; Sun/Thurs 1:35, 4:40, 7:15, 9:40. Coarse language, not recommended for children, crude content.

**THE DARK KNIGHT** PG  
Fri-Thurs 1:40, 4:15, 7:05, 9:35, 11:55; Sun/Thurs 1:40, 4:15, 7:05, 9:35.

**MAMMA MIA!** PG  
Fri-Thurs 1:40, 4:15, 7:05, 9:35, 11:55; Sun/Thurs 1:40, 4:15, 7:05, 9:35.

**HANCOCK** PG  
Fri-Thurs 1:40, 4:15, 7:05, 9:35, 11:55; Sun/Thurs 1:40, 4:15, 7:05, 9:35.

**PASSCHENDAELE** 14A  
Fri-Thurs 1:40, 4:15, 7:05, 9:35, 11:55; Sun/Thurs 1:40, 4:15, 7:05, 9:35.

**SEX DRIVE** 18A  
Fri-Thurs 1:40, 4:15, 7:05, 9:35, 11:55; Sun/Thurs 1:40, 4:15, 7:05, 9:35.

**MAX PAYNE** 14A  
Fri-Thurs 1:40, 4:15, 7:05, 9:35, 11:55; Sun/Thurs 1:40, 4:15, 7:05, 9:35.

**PASSCHENDAELE** 14A  
Fri-Thurs 1:40, 4:15, 7:05, 9:35, 11:55; Sun/Thurs 1:40, 4:15, 7:05, 9:35.

#### WESTMOUNT CENTRE CINEMAS

111 AVENUE 8 SOUTH ROAD • 455-8776

**HIGH SCHOOL MUSICAL 3: SENIOR YEAR** G  
Fri-Thurs 6:50, 9:30; Sat/Sun 12:45, 3:25, 6:50, 9:30.

**SAW V** 18A  
Fri-Thurs 7:10, 9:45; Sat/Sun 1:05, 3:40, 7:10, 9:45. Gore scenes, disturbing content.

**PASSCHENDAELE** 14A  
Fri-Thurs 7:10, 9:45; Sat/Sun 1:05, 3:40, 7:10, 9:45. Gore scenes, coarse language.

**MAX PAYNE** 14A  
Fri-Thurs 7:00, 9:40; Sat/Sun 12:55, 3:35, 7:00, 9:40. Violence.

#### SCOTIABANK THEATRE

WEST EDMONTON HALL • 8882-110 STREET • 444-2400

**PRIDE AND GLORY** 14A  
Fri-Thurs 12:45, 3:45, 6:45, 9:45

**HIGH SCHOOL MUSICAL 3: SENIOR YEAR** G  
Fri-Thurs 1:00, 4:00, 7:00, 9:50. No passes.

**SAW V** 18A  
Fri-Thurs 12:20, 3:00, 5:30, 8:00, 10:30. Gore scenes, disturbing content.

**PASSCHENDAELE** 14A  
Fri-Thurs 12:30, 3:30, 6:30, 9:30. Gore scenes, coarse language.

**MAX PAYNE** 14A  
Fri-Thurs 12:40, 3:40, 6:30, 9:20. Coarse language.

**W.** PG  
Fri-Thurs 12:40, 3:40, 6:30, 9:20. Coarse language, sexual content.

**SEX DRIVE** 18A  
Fri-Thurs 1:40, 4:40, 7:40, 10:10. Coarse content, sexual content.

**QUARANTINE** 18A  
Fri-Thurs 1:50, 4:50, 7:40, 10:10. Gore scenes.

**BODY OF LIES** 14A  
Fri-Thurs 12:50, 3:50, 7:10, 10:00. Coarse language, brutal violence.

**BEVERLY HILLS CHIHUAHUA** G  
Fri-Thurs 12:15, 2:40, 5:00, 7:20, 9:40; Wed 5:00, 7:20, 9:40; Star & Striders Screening Wed 1:00.

#### NICK & NORAH'S INFINITE PLAYLIST PG

Fri-Thurs 1:10, 4:10, 6:40, 9:10; Wed 4:10, 9:40; Thurs 1:10, 4:10, 9:40; Star & Striders Screening Wed 1:00. Coarse language.

THEATRE PREVIEW • DOMESTIC SATIRE • BY PAUL MATWYCHUK (580 words)

# How I Met Your Martha

**“IT’S A GOOD THING”? LINDSAY BURNS’ DOUGH: THE POLITICS OF MARTHA STEWART WOULD BEG TO DIFFER**

**DOUGH: THE POLITICS OF MARTHA STEWART**

Directed by John Hudson. Written by Lindsay Burns. Starring Coralie Cairns. Varcona Theatre (10329-83 Ave.), Oct. 23-Nov. 9. Tickets: 434-5564 or through TIX at the Square (420-1757/tixonthesquare.ca).

I first became aware of the antipathy that many people felt for Martha Stewart some 20 years ago when I read a gossip item about her in the late, great *Spy* magazine. According to *Spy*, Stewart once deliberately ran over a bag of baby chicks with her Mercedes right there in the driveway of her suburban Connecticut home. The tone of the item wasn’t shocked so much as gleeful, as if to say, “We knew she couldn’t possibly be as perfect as she looks! Any woman that successful and organized has got to be evil!”

Shadow Theatre artistic director John Hudson knows the anti-Martha movement well – he’s directing Shadow’s season opener, a one-woman show by Calgary playwright Lindsay Burns called *Dough: The Politics of Martha Stewart* – and to a certain extent, he’s sympathetic to it. “Perfection can be maddening,” he says. “One of the characters in the play goes mad, literally snaps, because she can’t keep up with it. Martha Stewart is promoting a lifestyle that’s completely unattainable – at least, not unless you have 10 servants.”

To research the show, Hudson focused more on *Martha Stewart Living*, her magazine, rather than her TV show, and in the process he noticed one of the Martha Stewart universe’s even more insidious failings.



**Little Miss Cupcakes** | Coralie Cairns gives the competition a licking in *Dough: The Politics of Martha Stewart*. PHOTO BY MARIE SEDIVY

“It’s amazing how domestic everything is,” she says. “One of the characters in the play talks about getting *O* [Oprah Winfrey’s magazine] for a while and finding articles in there about the rapes in the Congo, and she says how she just had no place to put that information and so went right back to Martha Stewart. There are no issues in *Martha Stewart Living*; it’s all about bringing beauty into your life and being the best hostess possible.”

Martha Stewart is not a character in the play, but her presence looms large over the nine women Burns’

script introduces us to (all of them played by Coralie Cairns). They represent the full range of responses to the Martha Stewart philosophy. Hudson says some buy into Stewart’s worldview wholeheartedly while others rebel against it. Martha drives some of them stark raving mad, and traps others into lives of quiet domestic desperation. “There’s one character, a street person,” he says, “who offers, I think, a really fascinating political take on what happened to Martha when she was taken down and sent to prison. She says, ‘She went to jail for com-

ing out \$46,000 ahead on a stock deal – you’d never see The Donald going to jail for that!’ And that’s absolutely true!”

Could it be that as a society, we simply can’t look at a self-possessed woman like Martha Stewart succeeding without wanting to pull her down? Or is there something about Stewart’s personality specifically that breeds such resentment?

“There’s a lot to admire about Martha,” Hudson says. “Certainly her grit is a positive thing. She fought back hard against that attack on her. She didn’t do that dupli-

cious thing of weeping and asking for forgiveness, she knuckled down and dealt with it head on. And her business sense can certainly be admired – she’s got tremendous business sense.

“But at the same time, I don’t think what she’s giving to woman is not a very positive thing right now. And I think that’s what Lindsay is looking at in this play. Where are women in our society now? There are so many conflicting images out there. I have two daughters, so a play that asks these questions feels especially relevant.”



**There’s Something About... No! Wait! Forget It! Everybody’s Going To Be Using That Headline! Well, Not Us!** | Tracey Power plays Mary Pickford in *Living Shadows* at the TransAlta Arts Barns. PHOTO SUPPLIED

## ARTS NEWS • NOTABLE HAPPENINGS FROM THE THEATRE TO THE GALLERY

**TRACEY POWER**

### Alberta’s Sweetheart

When silent-screen star Mary Pickford adopted a short, stylish bob to play the lead role in the 1929 film *Coquette*, her transformation was so shocking that it made the front page of *The New York Times*. The front page! Thank goodness today’s newspapers are no longer obsessed by trivial celebrity gossip, right? Anyhow, the public’s reluctance to accept “America’s Sweetheart” as an adult is the subject of Tracey Power’s inventive, Sterling Award-winning one-woman show *Living Shadows: A Story of Mary Pickford*, which plays Oct. 23-28 at the TransAlta Arts Barns. Don’t greet her with silence, okay?

**LUNGPOWER!**

### Come Sail Away

We hope that if you’ve gotten around to reading our profile of opera fan Robert Prybysh on page 12 of this week’s issue, you’ve come around to the idea that there’s no need to feel intimidated or alienated by live opera. And there’s no better place to start your love affair with this dynamic, entertaining artform than by taking in *The Flying Dutchman* at the Jube (Oct. 25, 28, 30). It’s a tale full of ghosts, shipwrecks, ancient curses, and passionate romance – and with that master of German bombast Richard Wagner supplying the music, no one’s even going to be thinking of dozing off.

**BLACK POWER!**

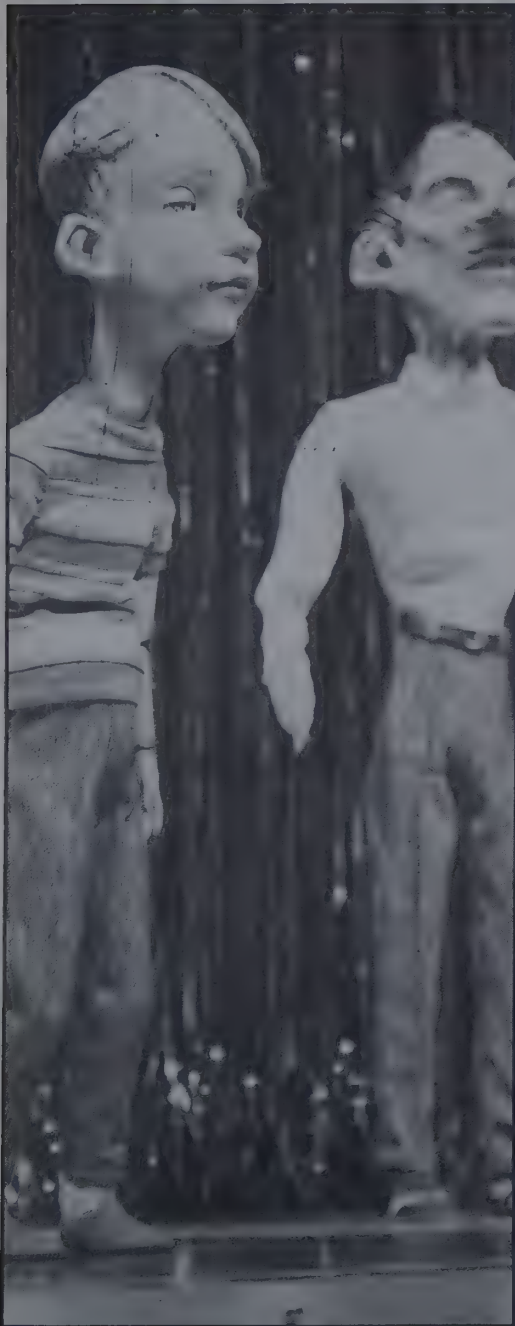
### Emory Of The People

Few illustrators got more mileage out of the old “lines radiating colourfully outward from a central vanishing point” trick than Emory Douglas, who was the Black Panther Party’s Minister of Culture from 1967 right through to 1979, designing eye-catching posters and graphics for their newspaper *The Black Panther*. A vibrant exhibition of Douglas’ work, whose style recalls everything from German expressionist woodcuts to underground comix to rock posters, comes to Edmonton this week. It’s called *All Power to the People!*, and you can find it all over the walls at SNAP Gallery (10309-97 St.).



Blood, Sweat, And

# Puppeteers



**IT TAKES A HUGE TEAM OF COLLABORATORS FOR MARIONETTE GENIUS RONNIE BURKETT TO PUT ON A SHOW LIKE BILLY TWINKLE**

**BILLY TWINKLE: REQUIEM FOR A GOLDEN BOY**  
Created and performed by Ronnie Burkett. Maclab Theatre, The Citadel. To Nov 9. Tickets available through the Citadel box office (425-1820/citadeltheatre.com)

It's like something out of a Michael Gondry video: first, there's the thrust stage of the Maclab Theatre, surrounded by rows upon rows of empty seats; then there's the set for *Billy Twinkle: Requiem for a Golden Boy*, which is itself a smaller puppet theatre; and then, off to the side, there's a miniature model of the *Billy Twinkle* set, perfect in every detail and about as big as a Monopoly board.

Three layers of reality, and in the middle layer, there sits Ronnie Burkett, the Lethbridge-born actor/playwright/master puppeteer whose dazzling marionette shows have been transporting Edmonton theatregoers to a state of abject awe since 1986. It's two weeks before *Billy Twinkle's* opening night, and I've caught Burkett in a less-than-awe-inspiring moment — he's in the middle of a "stumble-through" recitation of the show and he's stuck on one line. He can't stop repeating it:

"He barbecued the puppets. He barbecued the puppets. He barbecued the puppets."

I think I'm throwing him off — Burkett's inner barometer is famously sensitive to even the minutes changes to a theatre's atmosphere — and so I head backstage, where a few members of Burkett's team are putting the finishing touches on his "actors." Costumer Kim Crossley and head puppet building Dina Meschkuleit are sharing a small dressing room. Meschkuleit has a naked, headless puppet hanging next to her, its exposed joints making it look especially sad and fragile; things are cheerier at Crossley's work station, where she shows me the tiny rhumba costume, complete with puffy, rainbow-coloured sleeves, that the youthful version of Billy Twinkle will be wearing in one of the flashbacks. On a nearby rack there hang miniature gowns, a miniature dinner jacket, even miniature elbow-length gloves.

There's even a miniature ironing board on the table, although the iron is nowhere to be seen — one assumes it's normal size, although in Ronnie Burkett's world, you never know.

"Nobody in North America does this kind of work, because nobody in North America has these two," says Burkett, joining us once the rehearsal has concluded. "Other people make extraordinary work and have amazing technical ability — don't get me wrong — but the stuff we do, I think, is pretty unique to us. We make shoes, we make flip-flops ... and trust me, if it were just me making all this stuff, it would definitely not look this good."

Indeed, Crossley and Meschkuleit's level of obsessive perfectionism might be greater than even Burkett's own. "We're all enablers!" Crossley says, and everyone in the room bursts into laughter.

## Stripper Marionettes?

The arrival of a new Ronnie Burkett show is a major theatre event in Edmonton. It's an event anywhere, but we in Edmonton take a special pride in Burkett's accomplishments. It was at the 1986 Edmonton Fringe, after all, where Burkett unveiled his "com-media dell'arte musical" *Fool's Edge*, a show that suggested a marionette play could succeed on more than just novelty value. Burkett's next few shows remained reliant on camp and raunch but each one was more technically ambitious than the last — his 1990 show *Awful Manors* featured 17 characters and a complicated gothic thriller plot.

With 1994's *Tinka's New Dress*, Burkett's artistry entered an entirely new phase: without abandoning his flair for theatricality (or his subversive sense of humour), Burkett's playwriting acquired a broader emotional reach, his characters took on ever subtler shadings, and his themes reached for greater relevance and power. *Tinka* dealt with life under the Nazis, *Street of Blood* with AIDS and religion, *Happy* with death and mortality, *Provenance* with art, beauty, and war. Call Burkett a genius, and you'll be hard-pressed to find anyone who'll dispute you — his plays have a rare combination of childlike joy ("Look! A monkey on roller skates!") and thematic sophis-

tication ("Does God exist?").

These days, Burkett is a legitimate international theatre star, the rare marionette artist who is also taken seriously as a playwright. At the same time, he knows that if things had broken a different way for him, he could have wound up in a much humbler position. For instance, he could have ended up like Billy Twinkle, performing puppet shows on cruise ships.

"I know lots of guys who do what Billy Twinkle does," Burkett says, "and some of them are my dear friends. There aren't many guys who do that anymore — the cabaret puppeteer is maybe more of a 20th-century kind of thing. It's hard to do, because cruise ship audiences are probably the worst audiences in the world — they tend to pretty geriatric, and they're talkers, or they're asleep, or they're so drunk that they don't know where they are. But it's a fascinating form, and not a lot of people know how to do it anymore. As part of my research for *Billy Twinkle*, I went to L.A. to talk to an 80-year-old puppeteer who taught me how to make a stripper marionette — there are maybe three guys left in the world who know how to make a puppet take off four layers of clothes."

Really? There are stripper marionettes?

"Oh yes!" Burkett says. "There are certain classic acts that all of those guys did. You'd always have an opera singer, you'd always have a rollerskating animal (usually a bear), there'd usually be some kind of balloon-blowing trick, and a lot of the guys would have a stripper, although that became really politically incorrect about 15 or 20 years ago. I once saw a guy who had a stripper marionette get booed by all the women in the audience."

Billy Twinkle handles his hecklers with much less grace than that guy, however; when he shushes a talkative audience member, he gets fired from his job and, despondent, he decides to jump overboard and drown himself. Fortunately, however, Billy's old puppeteering mentor Sid Diamond intervenes and takes Billy on a tour through his life in hopes of reminding him of what made him want to become a puppeteer in the first place. It's part *A Christmas Carol*, part *It's*

a *Wonderful Life*. It also sounds like it's part Burkett autobiography, but that's not quite the case.

"I've been talking about the idea for Billy Twinkle for about eight years," Burkett says, "but I vowed that I wouldn't do it if it was just going to be one of those navel-gazing 'this is my life' shows. So I made a pact with myself: I would only proceed with it once I had an idea that was more about the audience than me. For me, the central issue of the play is not anything greater than this: if you're stuck in the middle of anything, you have to look back at the beginning. You have to remember what got you to the middle, why you got on that road in the first place, what made you passionate about that thing or that person or that idea. And sometimes that can be what gives you the kick in the pants you need to rein-

And that one will have to be strung and balanced as well. So it'll be a double challenge."

Did you get that? The marionette ... is going to be operating a marionette. Now, I'm no puppet expert, but doesn't that sound a little ... well ... impossible?

"The big challenge," Coad says, "is figuring out how to do it with the fewest strings possible. The more strings there are, the more the puppet gets tangled. Their greatest talent is tangling strings. And their second-greatest talent is breaking strings."

It typically takes Coad between 90 minutes and two hours to properly string a marionette, and when you consider the enormous casts of characters who populate Burkett's plays -- and since Burkett needs multiple versions of many of the characters, depending on how many costume

blond hair, and his boundless enthusiasm for his work. At the same time, his plays have an unusual affinity for elderly characters, from the moon-faced Edna Rural in *Street of Blood* to the title character from *Happy*, swinging happily away in his yellow raincoat, to the rabbit-eared Sid Diamond in *Billy Twinkle*. Maybe that has something to do with the nature of puppetry, which still has a strong tradition of mentorship and apprenticeship. (Burkett himself learned at the feet of several great puppeteers, including Bil Baird, the man who created the "Lonely Goatherd" number in *The Sound of Music*.)

"The part of the show that resonates especially for me," Coad says, "is the idea of the passing of the torch from one generation to the next -- the enthusiasm for puppets, the little bits and pieces that each of

**"THE MORE STRINGS THERE ARE," SAYS PUPPETEER LUMAN COAD, "THE MORE THE PUPPET GETS TANGLED. THEIR GREATEST TALENT IS TANGLING STRINGS. AND THEIR SECOND-GREATEST TALENT IS BREAKING STRINGS."**

vigorate yourself and get across the finish line. There's a line that Billy says: 'You don't get to end your life, but you *do* have to finish it.'"

### Unstrung Hero

In another dressing room, another member of Burkett's team, Luman Coad, is hard at work on one of the Sid Diamond marionettes. Coad is a noted puppeteer in his own right and has been so for 47 years (his troupe Coad Canada Puppets has toured all over North America and won several awards) but he's happy to do the somewhat tedious-looking task of "stringing" the puppet -- attaching the strings to the complicated hand controls he helped Burkett develop.

"It's a delicate balance," he says. "They have to be just taut enough. If the head strings were any tighter, he'd be looking upwards instead of straight ahead. It's a matter of 1/32 of an inch sometimes -- the tiniest, tiniest increments. Now, right now, this is a fairly straightforward puppet, but soon we'll be putting a controller in his hand and giving him a marionette of his own to operate.

changes they go through -- the hours do have a way of piling up.

"It's a disease," Coad says. "If we put this amount of effort and time, of learning and practising and honing and perfecting the myriad skills of puppetry into any other profession, we'd make a fortune. Puppeteers are crazy. But the puppet is our medium. And Ronnie is pushing that medium in a direction where I think a lot of other puppeteers would like to go but simply aren't able to ... There are other puppeteers who are doing 'adult' work, but their work is often not very accessible. Their attitude is 'I know what I'm communicating and if you don't understand it, that's your problem.' Ronnie understands that theatre is communication. He's talking to the audience each night, conversing with them."

### Loving The Middle

Burkett is now 51 years old -- much too old to be called a "golden boy" like Billy Twinkle, or even the "bad boy" of puppet theatre, which was his reputation in the early '90s. But there's still a youthful quality that clings to him, in his easy smile, his

us have been taught by our predecessors, little shortcuts and techniques that then get added to the canon."

Burkett's position in the canon of puppetry seems secure at this point -- and since the scripts of his last five plays have all been published, his reputation as a playwright is in pretty good shape as well. (He was just nominated for a Governor-General's Award for *10 Days on Earth*.) But Burkett thinks his work as a theatre artist is merely half done.

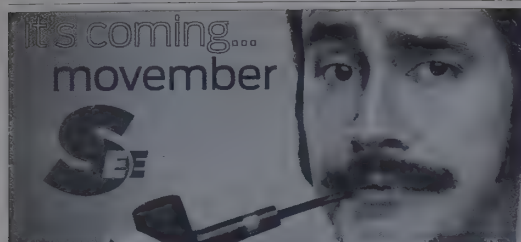
"I'm still in the middle," he says. "But unlike Billy, I'm happy to be in the middle. I really am. I don't have to be the bad boy anymore. And this show is way more physical and energetic than anything I've done in the last decade. Go figure *that*! And it's really funny. I haven't had that in a long time -- there's been a lot of concentration camps and vampires and suicide. It's been pretty dark in puppetland. I thought I'd try to turn the light on."

The Sid Diamond puppet hanging behind Burkett turns its head and gives me a conspiratorial wink. But that has to be my imagination, right?



Twinkle, Twinkle, Puppet Star | Ronnie Burkett and members of the Billy Twinkle cast. PHOTOS BY IAN JACKSON





**DOUGH** **SHADOW THEATRE**

**The Politics of Martha Stewart**  
by Lindsay Burns

Oct. 23 -  
Nov. 9, 2008  
Preview Oct. 22

Shadow Theatre  
1000 Avenue

Community  
Edmonton

**urban tales**  
creeps by night  
by Michael Mitthedi

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NOVEMBER 23 - OCTOBER 29, 2008  
NORTHERN LIGHT THEATRE  
1000 AVENUE

THEATRE PREVIEW • BACKFLIPS GALORE! • BY KATHLEEN BELL (523 words)

## Flight Of The *Phoenix*

Acrobats in *The Belfry* | Jonathon Purvis, John Ulyatt, and Allen Keng get inspiration from Bruce Lee and Jackie Chan in *The Forbidden Phoenix*. PHOTO BY EPIC PHOTOGRAPHY

### FORMER "FAT KID" ALLEN KENG IS NOW PART OF THE GRAVITY-DEFYING CAST OF *THE FORBIDDEN PHOENIX*

#### THE FORBIDDEN PHOENIX

Directed by Ron Jenkins. Book and lyrics by Marty Chan.  
Music and lyrics by Robert Walsh. Starring John Ulyatt,  
Lori Nancy Malamanski, Shannon Kook Chun, Richard  
Lee. Shadow Theatre, The Citadel, Oct. 25-Nov. 9. Tickets  
available through the Citadel box office (425-1820/  
citadeltheatre.com).

Every four years during the Summer Olympics, people tune in to the gymnastics and mutter something along the lines of "Holy backflip, Batman! Wouldn't it be cool to be able to twist and turn like that?" as

they continue to shove Cheesy Puffs down their throats. That's because it takes a certain kind of person to just throw a roundoff, back handspring, back tuck — and a rare combination of low fear and high discipline. That said, it takes a person like Allen Keng to throw similar tricks with nary a squishy mat around to break a potential fall.

"I was inspired by the legendary Bruce Lee," says Keng, who is lending his particular talent for crazy feats of athleticism to The Citadel's upcoming production of Marty Chan's new musical *The Forbidden Phoenix*. "When I first saw his movies, that really motivated me and I was like 'Wow! This is incredible.'"

Thanks to Mr. Lee, martial arts and acrobatics became Keng's dream — and unlike the average Olympics fan, he set about reaching his goals.

ever been done in Canada before. It's a fusion of Peking Opera, which is martial arts, acrobatics, singing, dancing, acting — it's a style that's been carried through many, many years in China — and it's fused with western theatre.

"Peking Opera's style is very presentational," Keng continues. "I suppose it's almost a mixture of mask work and maybe clown. A lot of the lines are delivered from kind of a static position out towards the audience — a big contrast to the naturalistic style that has evolved in Western theatre. The acrobatics and the fight sequences are generally part of the story; they generally involve these heroes with great martial arts abilities, taking on armies and conquering princesses and whatnot."

*Phoenix's* narrative is a sort of fusion as well; Chan uses the Chinese

### "I ALMOST WANT TO BORROW FROM MY HERO JACKIE CHAN. HIS MOVIES HAVE A LITTLE BIT OF EVERYTHING, RIGHT?"

"For me personally, I was never a naturally talented athlete," Keng says. "I was kind of the fat kid when I was younger, so when I started training in martial arts, a lot of the techniques are confusing. They're difficult. But I've really tried to work hard and understand movement."

Now, Keng is a stuntman and, let's face it, that's a wicked cool job. As a member of the chorus in *Phoenix*, he changes roles from guard to soldier to peasant, merging his martial arts skills with acrobatic moves during the play's many action-packed fight scenes.

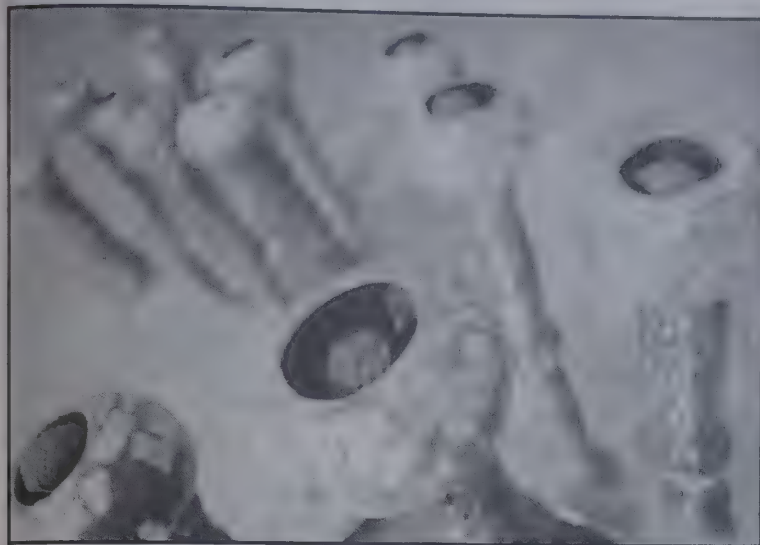
"This is an interesting production," Keng says. "I don't think it's

legend of The Monkey King as an allegory for the story of the Chinese immigrants who worked on the Canadian railroad in the 1800s. And while the play has socially conscious underpinnings, it's still a fantastic adventure, with flowing silk costumes and colourful makeup.

"I almost want to borrow from my hero Jackie Chan," Keng says. "His movies have a little bit of everything, right? He's known as an action star, and yes, there is action. But there is also comedy, a little bit of romance. [*The Forbidden Phoenix*] has a little bit of everything for everybody."

Including backflips. Now pass the Cheesy Puffs.

# "Weird ... Is That A Couch-Fabric Creature?"



With Fronds Like These, Who Needs Anemones? | Weirdly organic/inorganic lifeforms have infested Harcourt House with Stephanie Jonsson's *Urban Organic Absurdity*. PHOTO COURTESY OF HARCOURT HOUSE



ART BOX MANDY ESPEZEL & JILL STANTON  
**STEPHANIE JONSSON'S  
URBAN ORGANIC ABSURDITY  
INSTALLATION GETS A LITTLE  
LOST IN THE CLUTTER**

This week finds Jill and Mandy lost in the depths of *Urban Organic Absurdity*, Stephanie Jonsson's final exhibit following her year-long residency at Harcourt House.

Jill: I think I may remember Stephanie's work from the AGA's *Free for All* exhibition – wasn't it that strange plush/ceramic sculpture that looked like little tubers? Or am I wrong? Either way, I came into the exhibit fairly excited to see some strange creature-like objects. What were your first impressions, Mandy?

Mandy: Well, first, I was really excited for this show. I am kind of a fan of Stephanie's work; I love how she uses such eclectic materials to create her ambiguous forms and creatures, and I believe you are correct in remembering her work from that *Free for All* exhibition. I think that how she approached this particular venue may have been too ambitious for the space, though. It felt like so much attention went into the installation aspect of it that the actual "objects" she was making to go into it didn't evolve as much as I'd hoped. How

about you?

Jill: She has this idea, these objects, that have a lot of potential to really go places and say things, I think. The strangeness of them – how they flip visually between being creatures, plants, and inanimate objects – is an interesting concept, and I'm glad she's on it; I just kind of wish she'd explore it in a bit more depth than she does in *Urban Organic Absurdity*. While a lot of the objects are quite stunning individually, I'm afraid that they get lost in the shuffle of Stephanie's "decorative" aspects – the wall paintings, the rococo-looking carpet still fresh with Sharpie marks, and the hastily put-together installations. But it's too bad! That larger object in the middle of the room is really interesting, but I couldn't look at it with everything else going on!

Mandy: You know, I can imagine exactly why she tried to create this kind of space for her work, though. That main gallery area in Harcourt House probably feels pretty daunting when you have to fill it with work, and it makes sense to me to try and address the room directly like she did. The trouble is, once you make the decision that this is gonna be a capital-I "Installation" rather than just "objects in a room," then everything in that space becomes important. When I was there, I felt really aware of the old carpet that had not been addressed, and the ceiling... well, for some reason, it seemed really important, as if there should have been organic ceramic creatures dangling down at me from above. But then, I was

there when the space was empty of people; maybe it has a completely different vibe when other bodies are filling it up.

Jill: Yes, this is true, and I agree with you. Stephanie's work is totally conducive to installation work. It almost calls for it. I'm glad she attempted to tackle the space, of course; I just wish there weren't as many hastily made decisions! Her work is intensely interesting and (if I remember it correctly from the AGA) it's captivated my attention and imagination in exciting ways. This is a great start for her but she just has to keep an eye for detail, I'm thinking!

Mandy: Yes, you got it spot on that it's the details within the structures that determine whether they are successful. They need to be self-sufficient and complete in their weirdly imagined biology to have that evocative power.

Jill: Exactly! She needs to avoid people's thinking, "Is that a creature made out of couch fabric?" and take it into the realm of "Weird... is that a couch-fabric creature?"

Mandy: Ha! Yes, I would agree with that. But man, I have to say that middle free-standing structure was pretty intense. It has this great lean to it that becomes super-dangerous-looking from the back of the room. Like it's about to lunge forward and attack. That's the kind of effect that becomes possible with what she's making, and I love it.

*Urban Organic Absurdity is on display at Harcourt House until Nov 15*

# Loquacious Ta-Tas



Step Aside, Elvira | There's a new big-busted Halloween kon in town, and her name is Susanna Patchouli. PHOTO SUPPLIED

## TALK SHOW HOST SUSANNA PATCHOULI TAKES A BREAK FROM ASKING QUESTIONS TO ANSWER A FEW OF OUR OWN

### OH SUSANNA! HALLOWEEN SPECIAL

Starring Susanna Patchouli and Eros, God of Love. Varscona Theatre (10329-83 Ave), Oct 25 (11pm). Tickets available at the door.

For nearly a decade now, Susanna Patchouli has been injecting a dose of European glamour into Old Strathcona with her monthly improvised talk show *Oh Susanna!* As she prepares to celebrate her 10th year of strangely accented hijinks with a special Halloween edition, her accommodating aide-de-camp Mark Meer arranged for her to answer a few questions from *SEE* about her place at the centre of the local talk show firmament.

**SEE Magazine:** Your show is billed as Edmonton's Euro-style talk show ... but after 10 years in Edmonton, are there any signs of *Oh Susanna!* become less "Euro" and more "Canadian"?

Susanna Patchouli: I must admit, my accent has become even more protean and vaguely defined than it was when I arrived here a decade ago ... as a blushing girl of 15, I might add.

**SEE:** Women typically host daytime talk shows while men usually host nighttime talk shows. Why do you think that is, and how have you been able to thrive with a nighttime show?

SP: My own strictly nocturnal lifestyle fits well with such a schedule – though Ellen's been begging me to fill in for her. I just might take her up on it, but my personal regimen of make-up application would probably necessitate arriving at the studio sometime before 3 a.m.

**SEE:** David Letterman is currently enjoying a ratings spike thanks to his on-air feud with John McCain. Have you ever had a public feud?

SP: My running tiff with Ron Pederson is the stuff of legend. Not even we remember how it started, but it culminated in a late-night screaming match on Whyte Avenue that was so shrill it halted several in-progress stabbings. We've since buried the hatchet.

**SEE:** The Edmonton live talk-show scene has suddenly become very competitive, what with *Hey Ladies!* at the Roxy and *Edmonton Tonight* at the Metro. What are you doing to distance yourself from your rivals?

SP: I'm flirting with the idea of doing something saucy and scandalous – perhaps hosting the show dressed as a man?

**SEE:** Talk show host Stephen Colbert likes to brag about the "Colbert bump" – the surge in popularity that comes with an appearance on his show. Is there such a thing as a "Patchouli bump"?

SP: There are, in fact, two. But I prefer "jugs" or "melons."

**SEE:** For the last few seasons, your show has been co-hosted by Eros, God of Love. How would you describe Eros' contributions to the show – is he your Ed McMahon? Your Andy Richter? Your Doc Severinson?

SP: Eros defies comparison to such mortal second bananas! He is, after all, a literal Greek god, descended from Zeus himself. Having an omniscient co-host does tend to come in handy – I haven't had to Google anything in years!

**SEE:** "Talk is cheap," goes the old saying. Would you agree or disagree?

SP: I'm frankly insulted by your insinuation. I kid! Or do I? Yes! Maybe ...



THEATRE REVIEW: GOLD AND INK • BY MICHAEL HINGSTON | 199 words

# Alchemy Or Tabloids: Which To Believe?

**EVERYONE'S TALL TALES HAVE A WAY OF COMING TRUE IN SCOTT SHARPLIN'S *INFERNO SONATA* AND *TRUTH FACTORY***

## INFERNO SONATA/TRUTH FACTORY

Directed by Ryan Hughes and Janine Waddell. Performed by Scott Sharplin, Ryan Hughes, and Cody Porter. Catalyst Theatre (8529 Gateway Blvd.). Until Oct. 26. Tickets: \$12-\$16, available through TransAlta Arts Bams (409-1919). ★★★★★

What do 19th-century playwright August Strindberg and modern-day tabloid writers have in common? Quite a bit, according to *Inferno Sonata* and *Truth Factory*, a double-bill of one-act plays from Edmonton's own Scott Sharplin. Both traffic in the art of deception, and both do their utmost to avoid engaging with the truth – and when they eventually do, it's only after being dragged to it, kicking and screaming the whole way.

*Inferno Sonata* is a 70-minute monologue featuring Sharplin as the perpetually unappreciated Swede, and boy, does he have a story to tell: his wife has left him, his plays are being stolen, he's being insulted by chimneys and orchestras, and he's accidentally discovered the dark

secrets of alchemy. The cause of all of these developments? Strindberg's more successful Scandinavian rival, Henrik Ibsen, who lurks around every corner and who's made it his mission to destroy everything Strindberg holds dear.

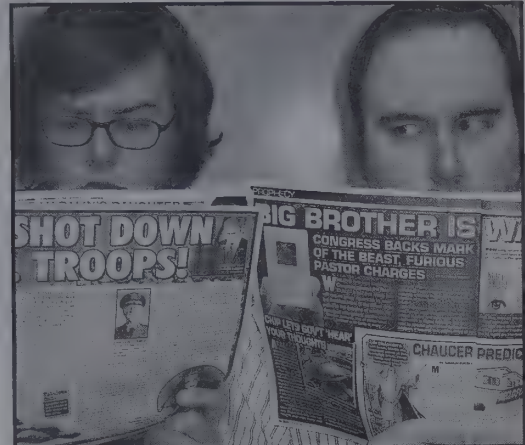
But Strindberg, being a dramatist, senses his audience's skepticism at hearing his seemingly tall tale. So he starts at the beginning, props and impressions in tow, and recounts the whole story with the intense, manic precision of an asylum inmate up for release – a tone that starts to make more sense as you realize who he's really addressing. And because Strindberg can't seem to fully shake his creative impulses, he injects some old-fashioned suspense into his story, keeping us guessing at the three everyday ingredients that he believes can combine to forge gold.

*Truth Factory* follows a similar schematic, with Ryan Hughes and Cody Porter as two hack journalists who sit in the basement of a tabloid newspaper and dream up bizarre stories to sell to bored housewives in supermarket checkouts. They, too, revel in the process of yarn-spinning – which for them takes place in rapid-fire brainstorming sessions punctuated by an egg timer – until their bullshit starts miraculously coming true, and they get threatened with libel lawsuits from the twin bat-babies they thought they invented.

*Inferno Sonata* comes off as the slightly stronger of the two pieces, led by ■ strong performance from Sharplin. He's able to wring moments of real vulnerability between Strindberg's many fits of shouting and/or giggling, and his setpieces are impressive. After unveiling a cardboard mock-up of Paris complete with eyeballs that spin and blink, seemingly of their own volition, he starts telling a new story, only to snap at the audience for staring at him – which is precisely what I was doing.

There are several in-jokes in both plays, but the topicality of *Truth Factory* ends up hurting it more than it helps. It's hard to feel like a joke about 19th-century playwrights is played out, but potshots at the *National Post* and, yes, even this month's election (Sharplin apparently rewrote the ending at the 11th hour) come across like the cheap digs they really are.

Hughes also turns in quite a strong



I Don't Even Believe What I Read In The Newspapers | Cody Porter and Ryan Hughes concoct tabloid headlines in *Truth Factory*. PHOTO SUPPLIED

performance as the more seasoned and truth-wary of the two schlock writers, but since *Truth Factory* is a full-on wacky comedy, his character quickly succumbs to boilerplate zaniness, including tinfoil armour and funny dances. It's disappointing to see what he gets reduced to, and how quickly.

The standard genre stuff in the

show's second half does, however, make the ending of *Inferno Sonata* all the more resonant. As Strindberg comes to terms with the bizarre pantomime his life has become, the jokes fall away entirely, and all you see is a lonely man standing over a furnace, hands severely burned and bandaged, still desperately trying to pull gold out of the flames.

**ARGO**  
Oct 30th - Nov 8th 2008  
Tickets: 780-420-1757 @tixontheatre.ca  
at the door: \$10 before show  
limited entry to the Arts University of Alberta

## EXHIBITS

**ARENA: THE ART OF HOCKEY ART GALLERY OF ALBERTA ENTERPRISE SQUARE 100 10230 JASPER AVE. OCT 4 - JAN 4** A contemporary art exhibition that explores how hockey has defined a nation and captured our popular imagination. Info: 780-422-6223.

**ALLUSIONS STUDIO GALLERY PERON ST. ST. ALBERT, ALBERTA OCT 4 - NOV 1** A solo exhibition by Douglas Fraser. Info: the-studio-gallery@telusplanet.net/www.douglasfraser.ca

**ARTE EN LA CHARRERIA ROYAL ALBERTA MUSEUM 12845 102ND AVE. OCT 25 - APR 3** More than 120 examples of craftsmanship and design distinctive to the Mexican cowboy. Info: 780-453-9100.

**CONSTRUCT PROFILES PUBLIC ART GALLERY PERRON ST. ST. ALBERT OCT 2 - NOV 1** Artworks by Ron Robinson and Elaine Klassen. Info: 780-460-4310.

**165TH ANNUAL EXHIBITION COMMON SENSE 10546 115 ST. EDMONTON, ALBERTA OCT 3 - OCT 10** Edmonton Contemporary Art Society presents works from more than two dozen artists. Info: 780-482-2665.

**ENGAGE A. J. OTTEWELL ARTS CENTRE 590 BROADMOOR BLVD. SHERWOOD PARK OCT 24 - OCT 26** A visual art exhibition and sale by the Art Society of Strathcona County. Door prizes, silver collection and refreshments. Info: 780-433-5950.

**EDMONTON EXPLORED ART GALLERY OF ALBERTA 1100 10230 JASPER AVE. SEP 6 - NOV 2** A collection of works addressing the nature of graffiti. Curated by Amy Fung. Feat. Jennifer Berkenbosch, Ted Kerr, Clay Lowe and others. Info: www.artgalleryalberta.ca/780-422-6223.

**FORM UNFOLDING MCMULLEN GALLERY 8440 112 ST. AUG 30 - OCT 26** Work by members of the Sculptors' Association of Alberta. Info: 780-401-7152.

**FRAGZ HARCOURT HOUSE GALLERY 3RD FLOOR, 10215 112 ST. OCT 16 - NOV 15** Drawings of the human form by daNielle. Info: 780-426-4180.

**FUSION SCOTT GALLERY 10411 124 ST. OCT 11 - OCT 28** Works by Yukio Kitamura. Info: www.scottgallery.com.

**JOSHUA'S JOURNEY ROYAL ALBERTA MUSEUM 12845 102ND AVE. OCT 25 - JAN 4** Visitors join Joshua Lopez's first trail ride on the Chisholm Trail and experience the hardships, struggles and joys of a true American Cowboy. Info: 780-453-9100.

**NANABOZO SUN AND MOON VISIONARIES GALLERY AND STUDIO 1225 10TH AVE. SEP 12 - OCT 31** Jason Carter explores the many adventures and characters duped by the trickster rabbit thru a series of carvings and canvases.

**PICTOGRAPHS FROM THE INFORMATION AGE: SUR-REALIST COLLAGES ORTONA GALLERY 9722 102ND ST. OCT 24 - NOV 6** Show times Saturday and Sunday 12-5 p.m. REAL BETWEEN THE LINES PETER ROBERTSON GALLERY

10183 112 ST. OCT 2 - OCT 23 Paintings by Carolyn Campbell. Info: 780-455-1479.

**ROD CHARLES WORTH WEST END GALLERY 12308 JASPER AVE. OCT 11 - OCT 23** New work by B.C. artist Rob Charles. Info: www.westendgallery.com/780-488-4892.

**TERRA INCOGNITA: A SUITE OF DRAWINGS HARCOURT HOUSE GALLERY 3RD FLOOR, 10215 112 ST. OCT 16 - NOV 15** Mixed media drawings by Gloria Mok. Info: 780-426-4180.

**TEXTURES CENTRE D'ARTS VISUELS DE L'ALBERTA 9103 95 AVE. OCT 24 - NOV 5** Works by Sharon Lynn Williams, Sylvie Pinard, Normand Fontaine, Sharon Rubulak, Deborah Lenihan and Luc Jost. Info: 780-461-3427.

**THE CREEK ALBERTA CRAFT COUNCIL 10186 106 ST. OCT 4 - DEC 20** Opening Reception: Saturday, Oct 25 from 2-4 p.m. Info: www.albertacraft.ca/780-488-6611 ext. 221.

**URBAN ORGANIC ABSURDITY HARCOURT HOUSE GALLERY 3RD FLOOR, 10215 112 ST. OCT 16 - NOV 15** Ceramics and mixed-media by Stephanie Jonsson. Info: 780-426-4180.

**WALK WITH THE ANGELS JEFF ALLEN GALLERY STRATHCONA SENIORS CENTRE, 10831 UNIVERSITY AVE. OCT 7 - OCT 30** Explore the unique fantasy of angels, the realism of the animal world and the beauty of floral life as seen through the eyes of Sherry Stewart. Info: 780-433-5807.

**WILD THINGS VISUAL ARTS ALBERTA GALLERY 10215 - 112 ST. OCT 16 - NOV 15** Solo exhibition of photographs by Robert Chelmick. Info: 780-421-1731.

**WORKS OF A RENAISSANCE MASTER: THE PRINTS OF ALBRECHT DÜRER ART GALLERY OF ALBERTA 1100 10230 JASPER AVE. SEP 4 - NOV 2** Over 50 original works by painter and master printmaker Albrecht Dürer.

## THEATRE

**BILLY TWINKLE: REQUIEM FOR A GOLDEN BOY CITADEL THEATRE 9828 101 A AVE. OCT 18 - NOV 9** Created and performed by Ronnie Burckett. Music by John Alcorn. Info: www.citadeltheatre.com.

**COCKTAILS MYER HOKOWITZ THEATRE STUDENT'S UNION BUILDING, U OF A OCT 23 - OCT 26** An evening of penis-centered monologues and entertainment. Tickets thru www.ticketmaster.ca.

**DIE-NASTY VARSONA THEATRE 10229 83 AVE. OCT 23 - NOV 9** Lindsay Burns' one-woman show about nine character's pursuit of perfection. Starring Cwelle Calins.

**THE FLYING DUTCHMAN JUBILEE AUDITORIUM 14455 87 AVE. OCT 25, 28 AND 30** Edmonton Opera opens its 45th season with a production of Wagner's tale of a wanderer condemned to the helm of his ghost-ship for eternity. Info: www.edmontonopera.com.

**THE FORBIDDEN PHOENIX CITADEL THEATRE 9828 101 A AVE. OCT 25 - NOV 9** Marty Chan's play about the Chinese-Canadian experience.

**HORIZON PLAYERS: THE THREE MUSKETEERS HORIZON STAGE, 315 JESPERSON AVE. SPRUCE GROVE, ALBERTA NOV 27 - AUG 27** Doors at 7:30 p.m.

**INFERNO SONATA/TRUTH FACTORY CATALYST THEATRE 8529 GATEWAY BLVD. OCT 16 - OCT 26** Two plays written, directed and performed by Scott Sharplin. Info: www.catalysttheatre.ca.

**LIVING SHADOWS: A STORY OF MARY PICKFORD TRANSALTA ARTS BARS 10330 84 AVE. OCT 23 - OCT 26** A story of Mary Pickford and her struggle with celebrity on the eve of her silver screen comeback. Info: www.filmtheatreedmonton.ca.

**OH SUSANNA! HALLOWEEN SPECIAL VARSONA THEATRE 10229 83 AVE. OCT 25** Spooky songs, cocktails and a chance for audience members to win prizes. Doors at 11 p.m. Info: www.varsonatheatre.com/ohsusanna.

**PALACE OF THE END ROXY THEATRE 10708 124 ST. OCT 28 - NOV 16** A story of three characters affected by the war in Iraq, directed by Marianne Copithorne. Info: www.theatrenewwork.ca.

**REMEMBRANCE AND SHAKESPEARE'S WOMEN JOHN L. HAAR THEATRE 10045-156 ST. OCT 29 - NOV 2** The Marlowe theatre lab season fall double bill. Tickets thru Tix on the Square at 780-420-1757 or visit www.tixontheatre.ca.

**SMOKESCREEN STANLEY A. MILNER LIBRARY #7 SIR WINSTON CHURCHILL SQUARE OCT 24 - OCT 25** Concrete Theatre presents four public performances in the midst of a tour to junior and senior high schools in the Edmonton area. Tickets available ■ the door. Info: www.concretetheatre.ca/780-439-3905.

**WHERE'S CHARLEY? JOHN L. HAAR THEATRE 10045-156 ST. OCT 24 - NOV 1** First show in Marlowe Theatre season. Musical comedy. Tickets available thru www.tixontheatre.ca.

## LIVE COMEDY

**DAVID ACER THE COMIC STRIP BOURBON STREET - WEST EDMONTON MALL OCT 22 - OCT 23** With Shawn Gramiak, Dan Brodrip & Powerman. Info: www.thecomestrip.ca/780-483-5999.

**LARS CALLIEUO THE COMIC STRIP BOURBON STREET - WEST EDMONTON MALL OCT 29** Local comedian. Info: www.thecomestrip.ca/780-483-5999.

**ROBIN CEE COMEDY FACTORY 408-3414 GATEWAY BLVD. OCT 23 - OCT 25** Doors at 8:30 p.m. Info: www.thecomedyfactory.com/780-469-4999.

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# Prick Up Your Rears



MY MESSY BEDROOM: JOSEY VOGELS

**GOD SODOMED THOSE BUTT-CRAZY SODOMITES, AND ANAL SEX HAS GOTTEN A BUM RAP EVER SINCE**

"In actuality, it seems that most people can more comfortably discuss murder and rape than anal pleasure," writes butt-sex expert Jack Morin, author of *Anal Pleasure and Health: A Guide for Men and Women*.

It's all God's fault. Okay, maybe not all, but he's the guy who took it upon himself to wipe out the entire city of Sodom. There are several theo-

1 & 2 (Red Hot Butt Banging Poop Chute Action)

Dr. Marc Ravart, a sexologist and psychologist at Montreal General Hospital and in private practice, believes anal intercourse with women is such a common theme in heterosexual pornography because it's got that deviant edge without being too "out there." And since men are still the primary consumers of porn, Buttman et al put ideas in their heads, and next thing you know they're knocking at your back door, trying to convince you to "try-y-y it, you'll li-i-ike it."

I remember being with one guy when I was much younger who wouldn't give it up. It tugged at our lovemaking — constantly. One day I brought a cucumber to bed and said, "You first!" That slowed him down a little. I know there are plenty of women who genuinely enjoy a little

believe that "if he feels it more, she'll feel him inside her more than in her vagina. It's very important to some men to have her feel him inside her as much as possible."

For some men, anal intercourse signifies an even more intimate connection with their female partner, says Ravart. "It's more intense than intercourse for some couples."

In the case of coprophiliacs — peo-

ple who get off on tasting or smelling or smearing themselves with feces — that's often how they talk about it, he says. "They feel like, how can you love someone more than doing this — it's an expression of intense love," Ravart says. "Je t'aime tant que je mangerais ta merde," as his French relatives used to say.

Of course, most of us aren't quite this enthusiastic. More commonly,

overenthusiasm comes in the form of hastiness.

I don't care if Buttman was able to dive right in full speed ahead, don't even think about it. The key to anal sex is to relax and take a slow one. Let her control the action, babe, and lots of it. And don't forget the condom. Bum tissue tears easily — very STI-friendly.

Bottoms up!

**FOR SOME MEN, ANAL INTERCOURSE SIGNIFIES AN EVEN MORE INTIMATE CONNECTION WITH THEIR FEMALE PARTNER, SAYS MARC RAVART. "IT'S MORE INTENSE THAN INTERCOURSE FOR SOME COUPLES."**

ries as to why the Almighty got so worked up — some even say it was merely a case of overextended hospitality on the part of a couple locals — but the story that stuck was that the townsfolk were carrying on like a good night at your average gay club. Whatever the reason (maybe God was just feeling left out), thanks to His wrath, buggery's gotten a bum rap ever since.

The taboo surrounding anal sex isn't just rooted in homophobia, however. We are a Mr. Clean society, devoted to eradicating every natural body odour and euphemizing every body function and its excretions. So a butthole, despite being a highly erogenous and potentially accommodating orifice, is "dirty" because that's where, well, you know, number two comes out. "It's made for stuff to come out of, why would you want to stick anything up there?" a girlfriend once asked me matter-of-factly. Because everyone tells you not to, silly.

"Taboos ... never really eliminate the behaviours and feelings they forbid," writes Morin. "Instead, these desires go 'underground,' both individually and collectively ... In this way, a taboo gives the forbidden feeling or behaviour an inflated significance."

Want evidence? Just look at the glut of rectally inspired porn — *Anal Angel*, *Hot Tales From the Backside*, *Analmania*, *Rearing Rachel*, *Anal Security Squad*, *Backing In*, *Backdoor Brides*, the *Buttman* series, *Backdoor Beauties*, *Rump Hummers*, or my personal favourite, *Anal Lust*

"poop-chute action." It's just that, if the guy's not careful, it's potentially much more of a pain in the butt for us — literally. Which kinda kills the enthusiasm. When you consider that, while 43 per cent of female respondents to a *Men's Health* survey said they had engaged in anal intercourse, and only 40 per cent said they enjoyed it, you get a pretty good sense of whose idea it was.

"It's easier for men to sexualize it," Ravart believes. "There's less association with pain, and more with pleasure." And being such a nice, tight fit and all, he says some men

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# More Bought-And-Paid-For Sex Advice From Dan



SAVAGE LOVE: DAN SAVAGE

**ACTUALLY, A LOT OF THIS WEEK'S READERS WOULD RATHER BRAG OR PLUG CHARITIES THAN ASK QUESTIONS**

Once again, Savage Love is given over to letters from readers who made the largest donations to the campaigns to preserve marriage equality in California ([www.noonprop8.com](http://www.noonprop8.com)), protect same-sex couples in Florida ([www.sayno2.com](http://www.sayno2.com)), and defeat Stephen Harper in Canada (better luck next time). I neglected to ask readers to send dough to the campaign against an anti-gay-marriage amendment in Arizona, too (it's not too late: [www.votenoprop102.com](http://www.votenoprop102.com)), because I am a bad, bad man. Okay, on to this week's top donors...

When I met my girlfriend, she had recently quit smoking. She knew from the very beginning that smoking is a deal-breaker for me, but despite the encouragement from me and all her friends, she keeps having "lapses." I haven't dumped her over this because we live far apart at the moment.

However, I feel very firmly that

we can't take the next step — one of us moving to be with the other — until she kicks this habit for good. She has always insisted that she wants to, and she knows how much smoking bothers me. But at what point will I know if she has finally quit? She is so great in every other way that I don't want to blow her off prematurely, and I want her to quit for her own health too. Am I being an unreasonable perfectionist?

*Do Not Use My Name*

Here's my bought-and-paid-for advice, DNUMN: Beware the smoker who stops — or "quits" — just long enough to convince you that her smoking days are behind her and then, once you're living together or married or otherwise hopelessly entangled, suddenly experiences one final and everlasting "lapse." Be clear and up front, DNUMN: Smoking is a deal-breaker if she moves across the country to live with you, it's a deal-breaker if you marry her, it's a deal-breaker now, it's a deal-breaker forever.

I don't have a question. I have a story to share.

My parents had an unusual strategy for sex education. Instead of picking a day to have a birds-bees discussion, they first explained all the mechanics of the penis/vagina/uterus/baby when I was six months old. This was to

give them practice. Then, as I got older, any question I asked that was moderately related to sex resulted in me getting the whole of the penis/vagina/uterus/baby story again.

Fast-forward to sophomore year. While playing a drinking game, people were asked to retell the story of when they got The Talk. But I never got The Talk because I grew up with it. So on winter break, I demanded The Talk from my dad. He came up with a few quips — sex is easy, sleeping in the same bed is hard. But the next day my mother pulled me aside.

"So I understand that you and your father had a conversation yesterday," my delightfully WASP-y and cheerful mother said.

## BWARE THE SMOKER WHO "QUITS" JUST LONG ENOUGH TO CONVINCE YOU THAT HER SMOKING DAYS ARE BEHIND HER.

"Um, yeah —"

"I want you to forget everything he said and remember this. Whatever you're doing, do it slower. Whatever you're doing, do it softer. And whatever you're doing, ask more questions."

She turned around and walked away as I picked up my jaw from my floor.

I don't want to contradict your mother, J., but for the record: Some folks like it fast and hard, and prefer the barked orders to the thoughtful questions. But it's a sweet story, J., thanks for sharing...

I am a bisexual woman in a non-monogamous marriage with a lesbian. We met one Sunday afternoon through an ad in our local alternative newsweekly. It was supposed to be a booty call, but Jennifer is so smart, witty, and just plain good that I had to have some more of her and her milky-white breasts.

The sex started off fantastic — for the first six months, every time we got down was the best sex I've ever had. Eight years later, we've had lots of sex toys, some gents and ladies on the side, and a few sex parties, and we are just as passionate and creative in bed as ever. We respect each other's sexual autonomy and our other partners, as well as our own relationship. Domestically, we are

hubby cannot live there with me until DOMA is repealed no matter what happens in California or any other state. Many people don't get that state and federal marriage laws are two different things.

Okay, here's our pressing question: What is the proper three-some etiquette once the good times are over? What do you do with your third? I say we should roll over and make room in the bed, while my husband thinks we should (nicely) toss the guy out. What say you?

*Married And Gay In Canada*

I'm with your partner, MAGIC, unless...

If it's pissing rain outside or freezing cold, or if you live in a neighborhood that's unsafe to stroll through alone at 4 a.m., or if your third ditched his friends — and his ride — to come home with you and the husband, MAGIC, then you should offer to the third to stay the night. But no third worth inviting back will accept. A good third knows to say thanks and get out so that his hosts can decompress, check in with each other, and resume the open, flagrant, unself-conscious farting that characterizes all long-term relationships.

Could you mention my recycled T-shirt website, [Teecycle.org](http://Teecycle.org), in the column? Here's how the site works: Every day I post a new (used) shirt. Each one costs \$7 and a dollar of that goes to restoring urban rivers.

*Tim Cigelske*

I don't see the connection between urban rivers and used T-shirts, Tim, and I think urban rivers are in serious trouble if we're restoring them one-dollar-per-used-T-shirt-sold-via-website-at-a-time, but thanks for the donation and here's your plug.

Well, hey, that was fun! But next week I'll be selecting letters using my tried-and-true method: Sit in a bar, have a few drinks, read a few hundred e-mails, respond to ones I find interesting/apprising/nauseating. And a word to the hundreds of folks who made donations and are waiting on personal responses from me: I'm a bit overwhelmed. Perhaps I should have made the cutoff for advice \$100, not \$25. I'll get to everybody, I swear, but it's going to take a week or two. But everyone who made a donation will hear from me before we all go to the polls on Nov. 4 and vote for Barack Obama.

Download the Savage Lovecast (my weekly podcast) every Tuesday at [www.thestranger.com/savage](http://www.thestranger.com/savage) mail@[savage@lovesave.com](mailto:savage@lovesave.com)

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**NURSES (BNR/NRN or LPN)** Receive up to \$17,000. in live and work in Dauphin, Manitoba - one of Canada's top 10 Adventure Towns (Explore Magazine) where good living is affordable. All applicants will be eligible for relocation assistance, grants and a signing bonus plus tax incentives to buy/build a house. Go to www.operationrecruit.com for more information. Brought to you by the Dauphin Regional Health Authority and Dauphin Economic Development.

**OIL-BERTA CATS** requires heavy duty mechanic. Minimize and service full line Cat equipment in modern shop. Phone 780-674-2414 or fax resume 780-674-2436.

**PARTSPERSON REQUIRED** Automotive, industrial, agriculture, oilfield experience an asset. Motivated, hardworking team player. Salary commensurate with experience. Benefits. Fax Grant 780-842-5944; Email: grant.mills@bumpert.ca

**SEEKING A CAREER** in the Community Newspaper business? Post your resume for FREE right where the publishers are looking. Visit: www.awna.com/resumes\_add.php

**THE MARKETPLACE** at Brooks is accepting applications for a Meat Manager and Assistant Grocery Manager. Excellent career opportunities available with the Co-operative Retailing System of 275 Retailers in Western Canada. Fax resume to: Shawn Adair, Fax 403-501-3359 Email: s.girling@fcl.ca

**TRAVEL NURSE CANADA** & never miss a paycheck. We are seeking RNs in most specialties for travel nursing assignments in urban, rural and outpost locations. It's a great time to be a nurse so where is your career taking you next? Visit today to find out www.travelnurse.ca or 1-866-355-8355

**1500. Help Wanted - Alta.**

**WILF'S OILFIELD SERVICES** in Swift Current, Saskatchewan is currently seeking full-time permanent carpenters & labourers for work. Top wages, lots of hours & benefits program. Contact Brent 306-741-1700.

**WORK IN THE Canadian Rocker** - The Canmore Leader is seeking a sales person to sell advertising and commercial printing. Experience an asset. Apply to brent@canmoreleader.com

**WORK IN THE tropics** Dive instructors, cruise boat operators, mega yachts, dive shops. Diving Dynamics, Career Development Division, Kelowna, BC, www.diveinthe tropics.com. Next course January 12, 2009. It's all about the mission.

**1600. Volunteers Wanted**

**Brain Neurobiology Research** Program at U of A Hospital is seeking healthy and depressed subjects (not currently taking antidepressants) for various studies. Reimbursements of expenses provided. Call 407-3221 (depressed only), 407-3906 (healthy or depressed), or 407-3775 (male healthy or depressed, including pregnant and just delivered) for more information.

Help to broadcast news nationally for the blind and print-restricted. Email edmonton@voicetoprint.ca or call 780-451-8331

Love your job? Share it with a local job poster. www.jobnorthernalberta.org or call 780-428-14421

Making time to make a difference. Call 780-732-5650 to volunteer at Shepherd's Care Kensington Village.

**P.A.L.S** Project Adult Literacy Society needs volunteers! Work with adult students in the Literacy Program. Training, materials, and supplies provided. Call (780) 424-5514

**Volunteers** needed for exposure: Edmonton's queer arts and culture festival, Nov 14-22nd 2008. Visit www.exposurefestival.ca/volunteer.htm

**1700. Employment Wanted**

**CAREGIVERS/NANNIES** with 7 months training and/or one year experience are looking for live-in employment. Will be elderly disabled or families needing child care. 780-709-0005.

**2005. Artist to Artist**

Actors are needed for a serious fantasy, new two act play about homeless bottle pickers "The Invisible People", performing in mid Feb 2009, directed by Jay Smith 780-455-3828. Pis Phone.

**ADFA** Edmonton Region invites entries for Stage Struck! One-Act Play Festival, March 6/7, Waterdale Playhouse. Previously produced or new works, 10-60 minutes. Deadline November 30. Details/registration, Mary-Elise Perley, 780-481-3716 or mperley@shaw.ca

**Calling Artists** For Showcasing Opportunity! Feature and sell your work from our busy lounge at www.edmontonjazzspace.com. No fees. 60-120 Days. Contact info@edmontonjazzspace.com or 780-288-7726

**The Alberta Student Film Festival** has opened, and is calling for submissions. Submit your film at www.asfilmfest.ca or contact us at asfilmfest@gmail.com

Wanted, mentor to help me make a children's television program come to life. If you can guide me, I have some terrific ideas. Rick 780-993-5085

**2010. Musicians Available**

Bass player, very experienced, seeking working progressive band. Please respond to Edmonton.bass@gmail.com to contact.

**2010. Musicians Available**

**Female singer looking for a band.** I enjoy all genres except jazz and metal. My voice lends itself to soul, R&B, blues, etc. I am new to this, but am willing to try almost anything once! Have competed in several singing competitions including Country Vocal Spotlight, making it to the semi-finals. Email: c.desarneau@hotmail.com, PH: 780-454-0968.

Guitars available for a hard rock/metal project. Inl. Tool, RATM, Pantera, Avenged sevenfold. Shawn @ 466-3950

Live band "3 in the Wind" booking for Christmas parties etc. for 2009/2010. Quality 3 piece band top 40/country rock to CCR and ZZ Top. Great band/great price. Phone TK Enterprises 780-966-7394

Local country/rock band with immediate openings for all types of bookings. Currently seeking New Years gig. Contact John at www.killercowboys.com or 913-7327

**3210. Misc. For Sale**

11 Piece Soul/Funk/Disco band seeks groovy guitar player. Call Dan @ 780-905-5191

2 piece indie folk rock requires percussionist. Call Jake @ 235-0621

Bass Player needed for hard Rock band. Originals written. We are looking for something special. Serious inquiries only. Contact Justin 780-905-9084

Cover rock band seeks guitar player to put together set lists to gig. Call 780-731-7378

Experimental ALTERNATIVE/POP/ROCK band "Taking Medication" is holding auditions for a singer/instrumentalist. Derrick @ 780-935-2535 or bassdesade@hotmail.com

tFunk/Groove Machine seeks charismatic lead singer. Call Dan @ 780-905-5191

Gray Area Productions is seeking tribute performers for a unique entertainment package. Call for Information: 466-5513

Looking for a lead singer - male or female, bassist and lead guitar to join a fantastic Canadian Artist Band. Playing clubs, corporate and casino gigs in the Edmonton area. We are a six piece group with excellent talent and professional equipment. Ability to play an instrument is an asset but not required for lead singer. Vocals are an asset for bassist or lead guitar. If you are interested please call 780-651-3866.

Looking for keyboard player, trumpet/sax/trombone player, lead guitar, and gig back up singer. Between ages 18-25. Practice at least 2x a week in St. Albert. Gigs and lots of fun! 6518479 or 2177173

Looking for keyboard player, trumpet/sax/trombone player, lead guitar, and gig back up singer. Between ages 18-25. Practice at least 2x a week in St. Albert. Gigs and lots of fun! 6518479 or 2177173

Mature drummer and singer/guitarist seeking committed bass player for modern rock power trio. Call 780-288-3445

One and two man cover band needed for Whyte Ave. bar. Contact Jeremy at 780-660-7719

Professional singer frontman for a professional hard metal rock band. For auditions call: 925-6660

Rhythm guitar player needed. Ideal for retired or semi-retired individuals. Need someone part time to play duos at hospitals and retirement homes. Within an hour north of Edmonton. Gas expenses guaranteed. Remittance is negotiable

Also looking for someone who knows how to operate "Garage Band" on a MAC computer. Will pay to teach me. Pis Call Bob at 780-398-2150.

WISH seeks bassist www.myspace.com/wishnet 780-221-9474

**2020. Musicians Wanted**

Rum Bros/shadow band looking for a "roadie". Set up/takedown, followspot, drive truck etc. Perfect job, most gigs are in town. Must be 25+ and in good condition. Clean dñ, and very reliable. Pays between \$300-\$500 per gig. Experience is great but we will train the right guy. Contact Reshmark@axemusic.com Your chance to be part of a working band.

Singer and Bassist needed for original heavy project. Serious inquiries only. Contact Aaron at (780) 474-7076

Songwriter for hire. For singers who just want to sing, and don't play any particular instrument. For Bands who are a bit out and want something new but are frustrated w/ the songs that they're working on.

Check out www.myspace.com/wyntermynt for samples. E-lymermynt@hotmail.com or call Steph at 780-716-3913

Stop & Shop is November 13-15 at the Transalta Arts Bazaar. Stop & Shop is a cool, vibrant event that embraces the art of handcrafted goods. But with any great event we need great entertainment! Stop & Shop is looking for musicians, duets, small bands of any flavor and general is this how you spell it to perform on our main stage! Great promotion, tons of fun, opportunity for CD sales. Please contact Ally 780-913-2101

Wanted: Bass player/singer and drummer for metal band! Must be hard, heavy and fast. Influences: Black Label Society, Exodus, Overkill, Testament, Anthrax, Suicidal Tendencies! Call Critter @ 780-434-8349 LEAVE MESSAGE!

**2070. Studio/Rehearsal Space**

New rehearsal studio open. Pro equipment. See why we're the best in town. Visit www.edmontonjazzspace.com or 780-288-7726

**2150. Acting**

Bullet Productions needs actors with good improv skills for ongoing plays. Good pay, no rehearsals and lots of fun. Contact Darcy @ 780-203-1712

**2200. Massage Therapy**

Chinese traditional body and feet deep tissue massage by registered massage therapist. 443-6221, 11639-97 St.

**IF YOU'RE TIRED OF INEFFICIENT THERAPY.** Therapeutic Massage, Heidi 1-780-632-3515 (Vegreville) 1-780-868-3153 (Edmonton)

**Mobile Spa & In Call Bodywork**

**Therapy (Lic. & Bonded, 20 yrs. exp., Oliver area) for relaxation and rejuvenation. Target your stress, aches, poor circulation, toxins and fatigue with aroma-steam, shower, massage, and talk therapy. 428-1965 or 202-1965. By appt.**

**SWEDISH-CALIFORNIAN** massage, 20 years experience. Old Strathcona. Also evenings and weekends. Strictly non-sexual. Alastair 780-405-8765.

**Transformational Massage, Tantra Massage, Sexological Bodywork, Health Coach** with a 20 year experienced licensed therapist, Janet Lee 780-633-8223 www.secretsofthetanta.com

**3010. Auctions**

**BUD HAYNES** Fall Auctions, Bns. 5, 7429 - 49 Ave., Red Deer. 1. Firearms Sale, Saturday, October 25, 9 a.m. 2. Medallia Sale, Saturday, November 8, 11 a.m. Phone 403-347-5555. See website: www.budhaynesauctions.com.

**LARGE BAKERY** Equipment Auction Saturday, October 25, 2008, 11 a.m. For pictures or details phone 780-718-2274 or 780-432-8181 or go to howard-sauctions.ca

**3010. Auctions**

**MEIER GUN AUCTION**, Sat. Nov. 1, 11 a.m., 6716 - 72A Ave., Edmonton. Selling prohibited (all classes), Restricted (hand guns) and Non-Restricted (long guns). Call Meier Auction to consign: 780-440-1860.

**THINKING AUCTION!** Guarantee your results with Ritchie Bros. Auctioneers. Whether it's equipment, real estate, livestock or a complete farm dispersal. Contact us today! 1-800-491-4494 or rbuction.com

**3210. Misc. For Sale**

**\$38.95 HOME** phone service - Reconnect your home phone! No one refused - \$38.95 monthly - \$18.95 one time activation - \$18.95 unlimited long distance. Sign up online and save \$20. 1-888-333-1405; www.choice-tel.ca

**A FREE Telephone** Service - Get your 24 or 25 in. Bad credit don't sweat it. No deposits. No credit checks. Call Freedom Phone Lines today. Toll free 1-866-864-7464.

**AFFORDABLE PHONE** Reconnection. Bad credit - no problem! Call Tembo Telecom and ask about our new customer special. Sign up online and save \$20. 1-877-266-6398; www.tembo.ca

**AT LAST!** An iron filter that works! (optional). Fully patented CANADIAN U.S.A. Removes iron, hardness, sulfur, smell, manganese from well water. Since 1957. Phone 1-800-BIG IRON; www.biirondrilling.com

**BED, QUEEN, orthopedic Pillow** mattress/box-spring. New, still in plastic. Full warranty. Cost \$1000, sell \$375. Solid, extra-thick, call \$1550, sell \$650. Will deliver. 403-731-1400.

**BUILDINGS FOR SALE** "Best work" substantial income. 20X30X12 \$5,100. 25X40X14 \$7,800. 30X50X14 \$9,500. 35X56X16 \$10,900. 40X60X16 \$16,900. 50X140X19 \$46,900. 61X100X18 \$36,700. Others. Email: optonline@prosear, since 1980. 1-800-688-5422.

**CELINE DUTY TICKETS**, October 24 or 25 in Edmonton \$249 each, delivery and GST included. These tickets are for fans in rural Alberta/NWT only. Call Dash Tours 1-800-265-0000.

**CONTAINER GUY** 20, 40 + 48' containers. Also Reefers available. Weather, Bug and Rodent proof for storage. Delivery available. Excellent condition. Clean. City rated gravel. 780-307-4656.

**FOR SALE** Rent proof 40' and 20' sea containers. 5' x 10' coral panels starting at \$55. 403-226-1722; 403-540-1614; 1-866-517-8335; www.magnateel.com.

**FUTURE STEEL** Buildings. Durable, dependable, pre-engineered, all-steel structures. Custom-made to suit your needs and budget. Factory-direct affordable prices. Call 1-800-668-8653 ext. 170 for free brochure.

**HOT TUB/SPA** - 2008 Model, six person, 33 jets, 9 HP, waterfall, LED lighting/ozonator (exclusive chemical free) fully insulated/complete warranty and 5' cover. Brand new, still in wrapper. Cost \$7,900. Sacrifice \$4750. Can Deliver. 403-663-9767.

**MEMORY FOAM** orthopedic mattresses. NASA technology. Retail \$1500. Limited stock. Call \$449. All sizes available. Call or visit Health Rest Warehouse, 10821 - 182 St., Edmonton. Call 1-888-420-7378.

**METAL SILDING/ROOFING**, Best prices! 36" Hi-Ten/Troughing 29ga. Galvalume \$.69 sq. ft. Colours \$.89 sq. ft. IN STOCK. 26/30 year warranty. ALTA-WIDE Builders Supplies 1-878-263-8254.

**SAWMILLS** FROM only \$3,495.00 - Convert your logs to finished lumber with your own Norwood portable sawmill. Log skidders also available. www.norwoodsaawmills.ca/4007 - Free Information 1-800-566-8699 ext. 4000T.



**3210. Misc. For Sale**

**NEW LOADED Computer** Only \$29.99/month! Everyone's Approved. MDG Desktop right to your doorstep from only \$29.99/month. Intel Processor, 2 GB RAM, 500 GB HD, 22" LCD Flat Panel, Windows Vista, book of software, or 15.4" Notebook In-House financing. (Call for conditions) 1-800-236-2504.

**TORONTO MAPLE Leaf Tickets.** November 13 game against the Edmonton Oilers. Tickets, dinner and courier delivery included. These tickets are for fans in rural Alberta/NWT only. From \$199 each. Call Dash Tours at 1-800-265-0000.

**TREES CHEAP!** Company going out of business sale. Spruce, pine. Now best time to plant! Alberta wide 403-626-0959. Central Alberta firewood wholesale retail, Sundre 403-636-0959.

**3240. Travel/Trade**

**ALL INCLUSIVE PACKAGES.** Book online at [www.canadatrade.com](http://www.canadatrade.com) and save more on your vacations. Use code NCA74327 for discount or call us toll free at 1-800-563-5722.

**TIMESHARE FORECLOSURES** - Save 60-80% off retail! Best Resorts & Seasons! Throughout Canada, U.S., Caribbean and more! Call for free catalogue to today! 1-800-731-8046, [www.holidaygroup.com/sc](http://www.holidaygroup.com/sc).

**3315. Building Supplies**

**ALLIED STEEL BUILDINGS** on Sale Now! Huge Savings, shipped direct with fast FREE Delivery and Complete w/ Stamped & Certified Canada Drawings! Current Buildings Available: 40X40, 70X140, and 100X180. Call NOW! 867-301-3869. Other size may be available at time of call.

ASTROLOGY • OCT. 23-29 • BY THE KID

# CRUISIN' THE COSMOS

**PISCES (FEBRUARY 19 - MARCH 20)**

Wonderin' why, when you do what you please, you have a vague feelin' of unease? Well, you're gonna feel those anxiety pangs as long as you let all them loose threads hang. This week, when it comes to puttin' your mind at rest, completin' unfinished business is best!

**ARIES (MARCH 21 - APRIL 19)**

Whether it's corporate climbin' or playin' Red Rover, you be the master of the do-over. If it looks like the outcome'll be one that ain't groat, you've already started cleanin' your slate. Well, this week calls for a different style — although it may look like it's a loser, stick with it for awhile and, in the near future, it'll bring you a smile!

**TAURUS (APRIL 20 - MAY 20)**

No matter how much you think you have a secure long-term vision, this weekend'll tempt you to make an impulsive decision. Now, takin' a new step is a pretty good plan, but you need to be as prepared as you can. That means if you want solid ground under your feet, don't take that step till the last one's complete!

**GEMINI (MAY 21 - JUNE 20)**

The first way you learned when you were a kid was to pay close attention to what your role models did. Now that you're takin' your first step in a brand new direction, your role models' actions could use some close inspection. This week, learn from others' mistakes and successes so

you don't make any missteps due to bad guesses!

**CANCER (JUNE 21 - JULY 22)**

If you really, truly wanna succeed, you've gotta start breakin' things down into either "wants" or "needs." Usin' all your resources on your needs is best, and success'll come if you forget the rest. Focus too much on the "wants" column and you'll be about as successful and sane as nasty ol' Gollum!

**LEO (JULY 23 - AUGUST 23)**

This week, when times start to get rough, stick to your guns and don't take no guff. You know that as long as you don't do no harm, there's no cause for folks to ring the alarm. Ask for the strength to do what you must, but don't go and betray the cosmos's trust!

**VIRGO (AUGUST 24 - SEPTEMBER 23)**

If it ain't broke, don't fix it. But if you can't seem to get it off the ground, it's time to start tinkerin' around. You'd be amazed how many ideas you release if you bust somethin' down, piece by piece. Do so this week, and excitement'll have you tremblin' when you see the myriad ways to start re-assemblin'!

**LIBRA (SEPTEMBER 24 - OCTOBER 23)**

Sure, not makin' waves saves causin' trouble, but you can't live forever inside of a bubble. Sometimes you've gotta let it pop so your sometimes and inhibitions are able to drop. This weekend, you should prepare for the worst if you're not

prepared to let your bubble burst!

**SCORPIO (OCTOBER 24 - NOVEMBER 21)**

This weekend it's all about you, baby! The sun's in your sign, so whaddaya waitin' for? Have a good time! It's also when you wanna take a chance and make a power-move, 'specially if you've got somethin' to gain or to prove. Don't be sittin' around on your tush, now's the time to make a push!

**SAGITTARIUS (NOVEMBER 22 - DECEMBER 21)**

At the start of the week, not givin' a damn should be the plan. You've only got one life to live, y'know, so you might as well get on with the show. Don't sweat the fallout that might occur 'cause your karma'll be clean if your motives are pure!

**CAPRICORN (DECEMBER 22 - JANUARY 19)**

Hard work ain't the only way to make a dime — there's also bein' in the right place at the right time. Sometimes there's a conflict between the two and you're not sure which one's right for you, but this week, take a chance or two. Mix, mingle and fraternize, and you'll receive a nice surprise!

**AQUARIUS (JANUARY 20 - FEBRUARY 18)**

By realizin' that your mind deceives ya, you'll minimize those things that grieve ya. Expectations ain't always fulfilled, so why let 'em cause your joy to be killed? This week, it would be pretty dumb to deprive yourself due to an imagined outcome!

**5003. Real Estate Misc.**

**RIVER CREST HOMES** - Manufactured and modular homes competitively priced. 8 week delivery on your home including options. Standard features: Cathedral ceilings, 12' eaves, 3 appliances. 403-347-0417, 403-304-2629.

**5003. Real Estate Misc.**

**SELLING BY RITCHIE BROS.** Unreserved Auction, Wednesday, October 29 at Niku Sale Site. Nine hole operating golf course & 1/2 site RV Park, minutes from Long Lake Provincial Park 148.45 +/- acres, licensed clubhouse. All equipment included with purchase of property! For more information, phone 1-800-491-4494 or visit [rbaction.com](http://rbaction.com).

**5003. Real Estate Misc.**

**SELLING BY RITCHIE BROS.** Unreserved Auction, Tuesday, Oct. 29 Camrose, Alberta: 2 country residential acreages and 6 parcels of farmland in Camrose County, plus 4 parcels of farmland in Beaver County. Also selling a complete dispersal of farm equipment. For more information, phone 1-800-491-4494 or visit [rbaction.com](http://rbaction.com).

**SIX WEEK DELIVERY.** Single wide homes. CSA and Alberta approved. Fridge, stove, dishwasher standard. To \$27,670. Sunshine Homes. Call 1-877-887-2254; [www.shomes.ca](http://www.shomes.ca).

**THE LEAVES** are falling and so are the prices. 27 wide, 3 bedroom, 2 bath \$103,500. 16' wide, 3 bedroom, 2 bath \$84,900. Call Pleasant Homes to order today. 1-866-982-0238 or 780-559-3584. Sale ends October 31/08.

**5003. Real Estate Misc.**

**WIN A \$269,900. WINALTA** Home in Stony Plain's "Jutland Ridge" or Sylvan Lake's "Lighthouse Pointe!" Visit these communities and our Sales Centre in Acheson to enter. For more information go to [www.winaltainc.com](http://www.winaltainc.com) and click on "homes".

**WINALTA GIVES BACK \$2500.** Factory-direct pricing on all in-stock models. Plus receive \$2500 cash back! All 2008 showhomes, RTM's, single wide and modulars must go! Contact Winalta Homes for more information 780-980-2112 or visit us at [www.winaltainc.com](http://www.winaltainc.com).

**WORKING IN Alberta's Industrial Heartland?** Need housing? Call Jabneel Homes in Lamont, Alberta; minutes from Elk Island National Park all amenities. Serviced lots starting at \$105,000. Call Jim at 780-691-2230.

**5620. Office Space**

Cabinetry shop turnkey. Newer European Equipment Included. 1300 square feet. Shop close to city centre. 477-2311

**Small character CLASSROOM** space available, 10-20 people (weekly or daily). Call 780/477-2311

Unique office and shop space, furnished/unfurnished. Newly renovated security cameras, all wood building. OFFICES starting at \$130/month utilities inc. SHOP space: 1200 sq feet w/2 over-head doors. Call 477-2311, 9AM - 5PM

**6100. Cars**

2002 HONDA Odyssey EX. Air, cruise, tilt, pw, pm, pl, CD, remote start & more. Very good condition. \$9,995. Call Frontier Honda. 780-839-3566 or toll free 1-800-465-6632.

**6100. Cars**

**BANKRUPT? BAD CREDIT?** Call us! All makes and models. Professional credit rebuilders. Call 1-866-476-1938. Cavalcade Auto Acceptance Corp., serving Alberta for 16 years.

**DREAMCATCHER FINANCING.** Buckle up today! Your work, you drive! 17 down! O.A.C. free delivery to BC & Alberta. Apply online: [www.DreamCatcher-loans.com](http://www.DreamCatcher-loans.com), 24/7, 1-800-910-8402.

**6400. Recreational Vehicles**

**CASH FOR USED RV'S** 2002 or newer only. Most models needed now! Call 780-455-3380 or 1-800-798-3900. Woody's RV World, Calgary South.

**CASH FOR USED RV'S** 2002 or newer only. Most models needed now! Call 403-258-2727 or 1-866-383-2727. Woody's RV World, Calgary South.

**6520. Office Space**

Cabinetry shop turnkey. Newer European Equipment Included. 1300 square feet. Shop close to city centre. 477-2311

**Small character CLASSROOM** space available, 10-20 people (weekly or daily). Call 780/477-2311

Unique office and shop space, furnished/unfurnished. Newly renovated security cameras, all wood building. OFFICES starting at \$130/month utilities inc. SHOP space: 1200 sq feet w/2 over-head doors. Call 477-2311, 9AM - 5PM

**7205. Psychic**

**LOVE! Money! Life!** #1 Psychical 1-877-478-4410. Credit card/deposit, \$3.09/minute. 18+, 1-800-783-3800; [www.mystical-connections.ca](http://www.mystical-connections.ca).

**7245. Misc. Services**

\$500. LOAN Service, by phone, no credit refused, quick and easy, payable over 6 to 12 installments. Toll Free 1-877-776-1660.

**A CRIMINAL RECORD?** We'll clear it! Don't be misled by others, we'll get what you really need. Lowest prices, guaranteed pardons/waivers. Toll free 1-800-507-8043; [www.pardon-granted.ca](http://www.pardon-granted.ca).

**CLEAN DRIVING RECORD?** Grey Power could save you up to \$400. on your car insurance. Call 1-888-623-5050 for quote & receive \$10. gas gift-card. Open weekends.

**CRIMINAL RECORD?** Why be embarrassed or fearful? Canadian criminal pardon/U.S. travel waiver. Uncontested low cost divorce? Debt recovery? Alberta small court claims payout to \$25,000. 1-800-347-2540

**DEBT STRESS?** Consolidate and lower payments by 30 - 40%. End those phone calls and the worry. Avoid bankruptcy. Contact us for a no-cost consultation. Online: [www.mydebtsolution.com](http://www.mydebtsolution.com) or toll-free 1-877-655-3500

**GET BACK on track!** Bad credit? Bills? Unemployed? Need money? We lend! If you own your home, you qualify. [www.pioneerwest.com](http://www.pioneerwest.com). BBB member. 1-888-822-0288.

**UNCONTESTED DIVORCES** and Legal Separation Agreements: Why pay more? Check out our low prices at [www.canadianlegal.org](http://www.canadianlegal.org). Voted #1 Personal - CCA Awards. 20+ years experience. Free consultation. 1-800-320-2477

**9005. Personals**

**ARE YOU LOSING** a loved one to substance abuse? Our program has the highest success rate. Help is only one phone call away! 1-877-782-7409; [www.narconon.ca](http://www.narconon.ca).

**9005. Personals**

**DATING SERVICE.** Long-term/short-term relationships, free calls! 1-866-512-8367. Exchange voice messages, voice mailboxes 1-866-573-0814. Live adult casual conversations +1 on 1 - 1-866-522-7131. Meet on chat-lines. Local single ladies 1-866-512-9083 (18+).

**9200. Female Escorts**

**310 - GIRL OPEN 24 Hrs. 30 different girls! Call Anytime We Come To You**

**Servicing all of Alberta** Edmonton Lloydminster Grande Prairie Slave Lake Edson Hinton Whitecourt Bonnyville Cold Lake Red Deer Nisku Leduc Camrose

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Ask for debt to your door  
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Available anytime.  
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80735490-001

**INGRID**

**MATURE, SEXY, CUTE.**  
780-990-1252

**PETRA**

40 yr old redheaded nude model is open-minded.  
Toys, lingerie  
Sher Park, Edm. Outcalls only.  
053816197-002/5291147-001

**9420. Adult Services**

**Brown Sugars**  
6817-104St, 780-430-9112  
THE ORIGINAL  
#1 For Black Girls!  
\$180 All inclusive  
20yrs experience  
[www.brownsugars.com](http://www.brownsugars.com)

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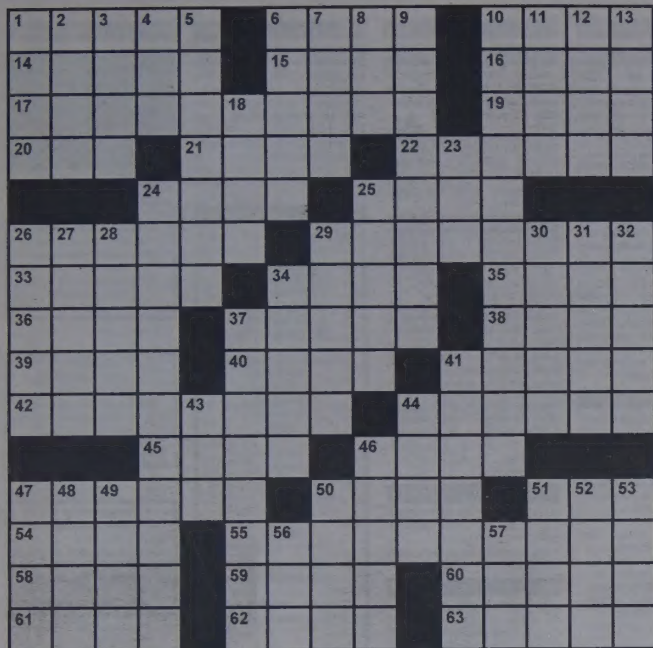
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check it out on p.41

my messy bedroom





PRE BLIMP SPA  
EAU ARABIAN MAS  
ZAP SUPERSONICS  
ELATE YVETTE  
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PANICS ASTOR  
AMON KEEN MCA  
SEVEN GOLD MEDALS  
MOA PONG TINI  
LAI FIFTY FIFTY  
ABSORB HORNE  
THE ADOPTEE SAM  
TOE FLOWN IN TRI  
ERA LANKA OCO  
SOLUTION TO LAST WEEK'S PUZZLE

# SO CUTE

IF IT GETS ANY CUTER, I'LL GET A TOOTHACHE

JONESIN' CROSSWORD BY MATT JONES

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## ACROSS

- 1 Screw up
- 6 Singer Feliciano
- 10 Junky stuff
- 14 Donald Trump's
- 15 Website whose logo's letters are (in order) red, blue, yellow and green
- 16 Add to the staff
- 17 Beginning skier's site
- 19 "Picnic," playwright William
- 20 They may be sent with smiles
- 21 Fluid that absorbs fats
- 22 White-collar criminal of sorts
- 24 Nickname in the OJ trial
- 25 Stole
- 26 "Like a Virgin," for example?
- 29 "Can you provide more detail?"
- 33 Speechify
- 34 "The \_\_\_ of the Ancient Mariner"
- 35 \_\_\_ Arena (Sacramento Kings home court)
- 36 Pretzel ingredient
- 37 Evil spells
- 38 "OK, here \_\_\_"
- 39 Court figure (abbr.)
- 40 Mardi waters?
- 41 "sex, lies and videotape" actress MacDowell
- 42 Late-night homework need
- 44 Prince Akeem's destination, in "Coming to America"
- 45 Former "CSI" actor George
- 46 Play on the green
- 47 16-time medalist Michael
- 50 "See ya," in Siena
- 51 "\_\_\_ of Days" (Schwarzenegger film)
- 54 It's for children, in a Pat Benetar song
- 55 Scrappy Doo's catchphrase
- 58 Effortlessness

## DOWN

- 59 Presque \_\_\_ Bay
- 60 Be rude in line
- 61 "King Kong" actress Fay
- 62 Social Distortion vocalist Mike
- 63 Teamed like oxen
- 1 Benjamin Netanyahu's nickname
- 2 It may get fertilized
- 3 Doesn't burn
- 4 "The Situation Room" network
- 5 Seat at a barn dance, maybe
- 6 Mold-y food?
- 7 Reedy instrument
- 8 Sucker
- 9 Halloween mask necessities
- 10 Guy who's easily able to attract
- 11 NHL game locale
- 12 Provoke
- 13 Animal with an "Xing" sign
- 18 Construction area
- 23 "You've Got Mail" company
- 24 Nancy Reagan biographer
- 25 Company that made the first Mickey Mouse clock
- 26 Words that may follow "too bad"
- 27 Hoppli' mad
- 28 Soda shop concoctions
- 29 Renovate
- 30 Wear away
- 31 Block due to cold weather, maybe
- 32 They can be kinda stuffy
- 34 Paper bundles
- 37 Advanced breakdancing move
- 41 Body check?
- 43 Word before robe or dance
- 44 Wharf where ships dock
- 46 Singing ability, slangily
- 47 "That was a close one!" noise

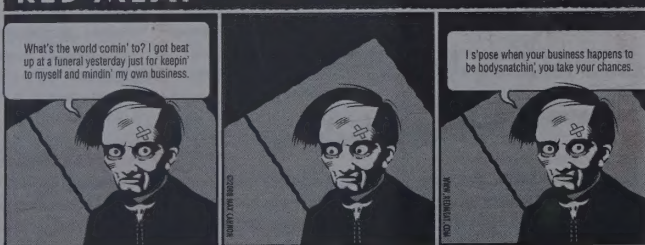
## Tom the Dancing Bug



## RED MEAT

Furbished flotilla of the feeble

from the secret files of Max Cannon



## & BIT FUNNIES

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## INTERSECTIONS • PHOTOS OF OUR NEIGHBOURHOODS



t6g

Rabbi Ari Drelich of Habad Lubavitch passes time in his sukkah near SUB at the University of Alberta on Fri., Oct. 17, awaiting the arrival of those wishing to celebrate the Jewish festival of Sukkot.

PHOTO BY JOHN ULAN

FIRST PERSON • EDMONTON STORIES • BY ANDREW PAUL | 1662 words

## A Pocketful Of Icing

**ONE THING I LEARNED AT THE WCMA: DON'T BRING BIRTHDAY CAKE TO AN INDUSTRY EVENT**

On Monday morning, I woke up 20 minutes before work. I hadn't changed my clothes in two days and that every inch of my body was in pain and covered with bruises and mild lacerations. I also noticed that I wasn't even in my own house. It had been a long week: the Jim Wachowich campaign party and the Gogol Bordello show blended with four days of the Western Canadian Music Awards to create a six-day endurance test of the mind, body, and soul.

I hadn't been sure what to expect from the WCMA. During the weeks prior to the event I pored skeptically through the list of 130 performers without recognizing a tenth of them. However, as the days wore on and my notebook filled up with mad scribbling, it all started to come into focus. Here are a few postcards, snapshots, and flashbacks of this

year's WCMA spectacle.

### THU., OCT. 16

Brandy Zdan and Dave Quanbury of Twilight Hotel are giving me funny looks. Do they know my front hip pocket is full of wet vanilla icing?

The scene started after I slipped into a funk at the WCMA opening reception. There were too many sycophants and old men in cheap blazers handing out business cards. Industry is to music what the slaughterhouse is to McDonald's — an ugly necessity full of knives and blood.

To alleviate my bad mood, I grab the remnants of a big fluffy white birthday cake from the office boardroom and bring it to the bar. As we approach The Starlite, my colleagues remind me that it's poor form to flash a blade inside a bar, even if it's for cutting cake. So I put my cutlery in my pocket, along with a handful

of icing for good measure. But even without the knife, I catch bad noise for bringing baked goods to an industry shindig. I explain that one should never throw a party without a cake, but my argument falls on deaf ears.

Maybe I should stick to hanging out with musicians.

### FRI., OCT. 17

This is it: the big one everybody has been waiting for. The united congregation of the indie underground is mesmerized by Chad VanGalen's hipster hymnals. This is what the awards are about — the underdog underground.

I leave the VanGalen set for The Starlite to catch Skavenjah and Souljah Fyah. The club is packed with hundreds of people euphorically writhing on the floor to Janaya "Sista J" Ellis' rhythms.

It's an awesome scene, but a dancing girl takes advantage of me at my most vulnerable moment — as I shoot some photos of Skavenjah, she slides up to me and cups my balls. She's drunk and the music is obviously leaching the common sense from her brain. The look she gives me explains everything: the WCMA is about getting together to party. I can work with this.

### SAT., OCT. 18

My night at the Urban Lounge goes

smoothly, but the temptation of fresh young girls inside cuts my interview with The Painted Birds short. "Let's do this quick — there's so many girls inside," they say. "What happens on the road stays on the road." Strange: even the *bands* are here to party.

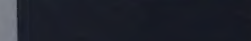
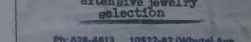
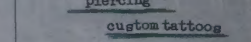
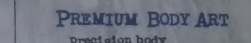
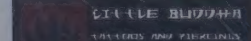
### SUN., OCT. 19

Drinking beer for breakfast in Teddy's Lounge. The Jägermeister Girls were handing out blinking lights at the Team Building show last night. Matt groggily explains how he drunkenly awoke this morning to orange flashing and porno playing on the flatscreen. I tell him not to worry about it. This is the WCMA; weird shit like that happens constantly.

After breakfast I help winterize a fifth-story balcony before heading off to the awards ceremony. No sense losing usable square footage to the cold climate.

The awards are too long and full of poor video. But Twilight Hotel takes home the WCMA for Outstanding Roots Recording Duo, and the live performances are top-notch.

The Brandon, Man. 2009 after-party is just as disturbing as the opening reception, but at least this time I see it coming. The event has come full circle. Watch out, Brandon; one of Canada's best and strangest parties is coming your way. Don't say I didn't warn you.





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